CASH BOX

November 20, 1982

NEWSPAPER

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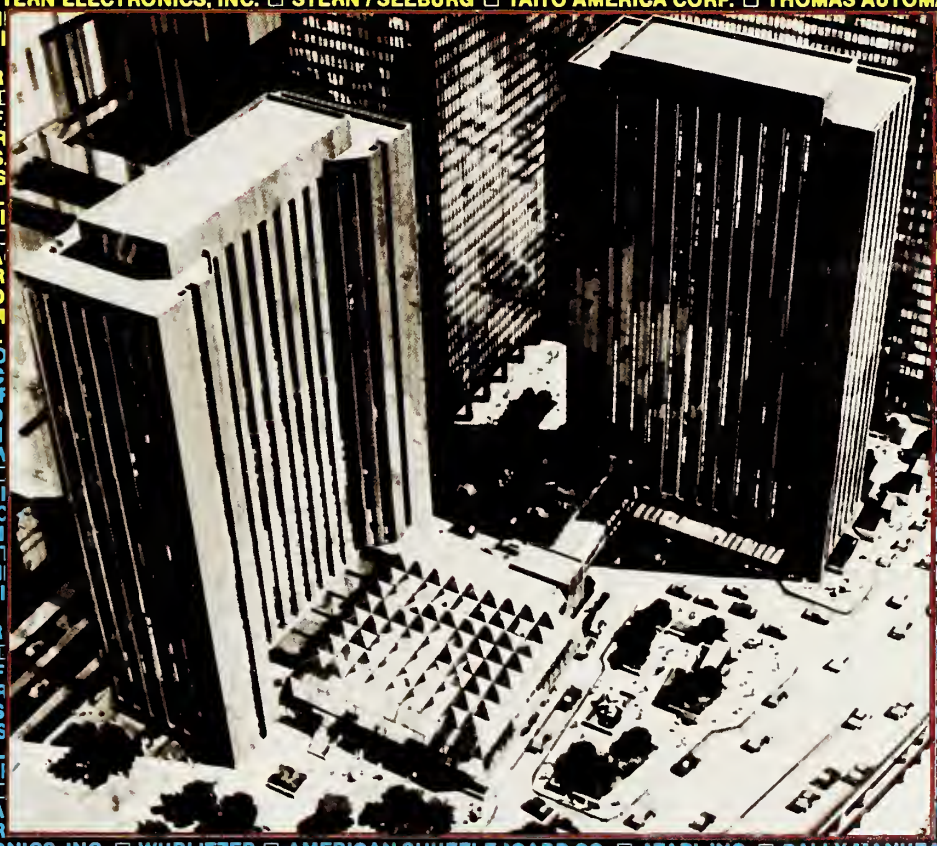
AMUSEMENT & MUSIC OPERATORS ASSOCIATION EXPO '82



IT'LL KICK YOUR ASTEROIDS AND KONG YOUR DONKEY...

AND THAT'S JUST FOR STARTERS!

COMPUTER GAMES

THE OUTRAGEOUSLY ENTERTAINING NEW ALBUM FROM

GEORGE CLINTON

For the past two years the founding father of funk has been absent from the music marketplace, and kids have neglected the record stores in favor of video arcades. Now George Clinton—the madcap genius who brought you Dr. Funkenstein, the amazing Mothership and a host of innovative Parliament/Funkadelic memories—returns with the first album in history specifically created to be played and enjoyed while indulging your video addiction. Computer Games...the album that drives your joy stick wild...

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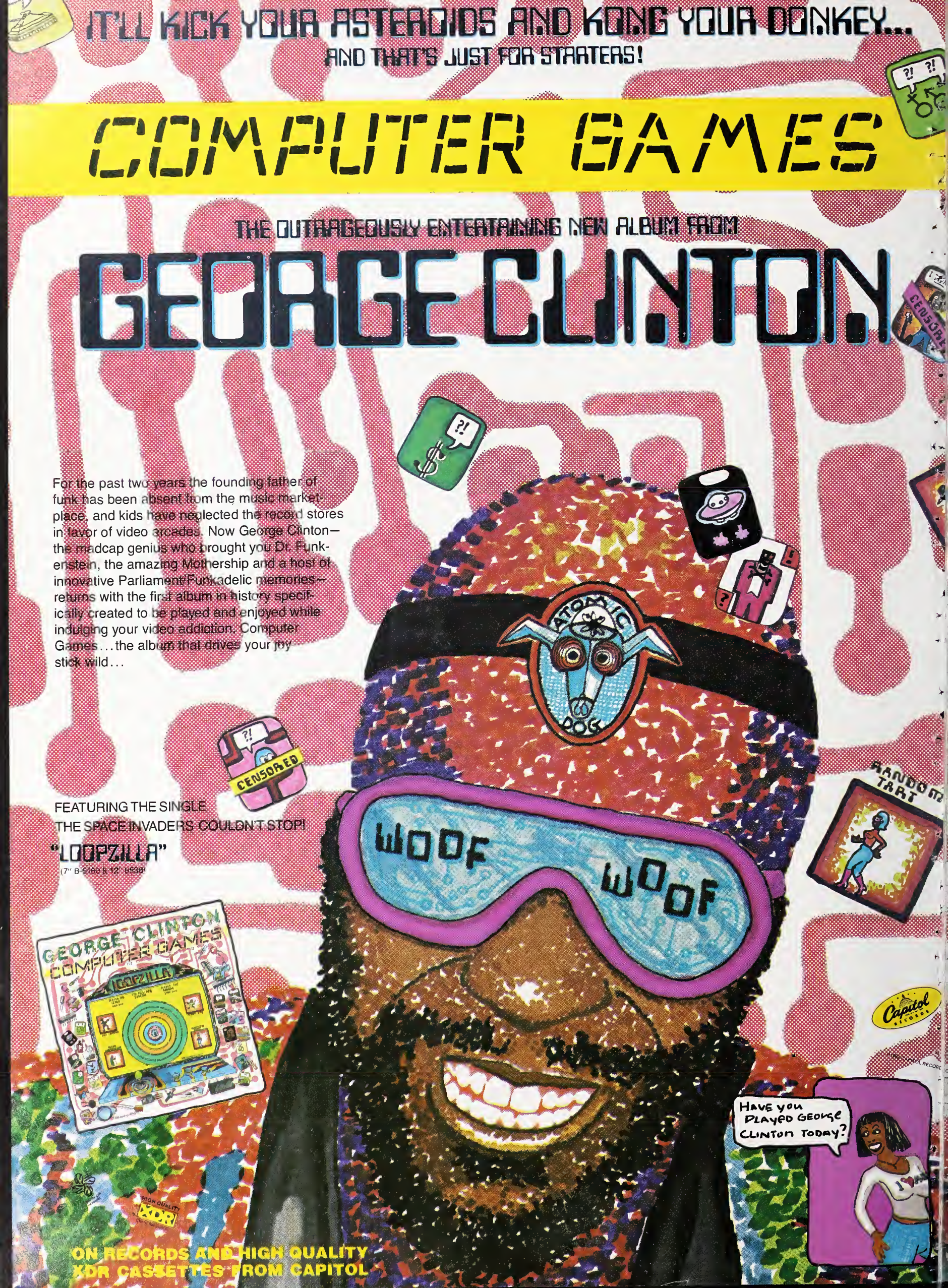

ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 26 — November 20, 1982

CASH BOX

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Vice President and Generel Maneger, Eest Coest

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Art Directors
LARRY CRAYCRAFT
BARBARA PICKLES

Circulation
THERESA TORTOSA, *Manager*

PUBLICATION OFFICES
NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, *Coin Machine, Mgr.*
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Lavalle 1569, Piso 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

AUSTRALIA — ALLAN WEBSTER
3/57 Dickens St.
Elwood Vic 3184, Australia

BRAZIL — CHRISTOPHER PICKARD
Av. Borges de Mederios, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brasil
Phone: 294-8197

CANADA — KIRK LaPOINTE
420 Gloucester Street, #107
Ottawa, Ontario, Canada, KIE 7T7
Phone: (613) 235-7743

GERMANY — GERHARD AUGUSTIN
Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

SPAIN— ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — NICK UNDERWOOD
Flat 6, 196 Sussex Gardens
London W2 England
Phone: 01-402-6779

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EDITORIAL — Over At Last

For a good number of reasons, it's a relief that the trial in the counterfeit tapes case involving the Sam Goody retail chain and some of its officers has finally come to an end. With the nolo contendere pleas by the chain to an Interstate Transportation of Stolen Property (ITSP) count and by one of its officers to a charge of copyright infringement stemming from the distribution of unauthorized product, it was the end not only of a bitter, sometimes spectacular trial, but also of an ordeal for the industry that had dragged on for nearly three years.

While the final outcome of the trial fell short of placing much blame (a plea of nolo contendere is not an admission of guilt), it did succeed in making the pursuit and prosecution of record and tape pirates, counterfeiters and bootleggers something the authorities will take seriously from now on. The trial revealed much about the workings and the profits involved in the sale of bogus records and tapes, and for those who just didn't know the magnitude of the problem, it seemed to give them a new perspective.

But there was also a very unpleasant side effect — the exacerbation of the rift that had developed between dealers and labels over the issue of bogus product. The growing adversary relationship between labels and dealers was highlighted at the 1979 NARM convention, where label representatives warned dealers in no uncertain terms that the selling of illegally duplicated product would be dealt with harshly. Naturally, the dealers resented what they perceived as an all-encompassing and heavy-handed approach, and the mistrust only grew deeper.

The Goody case seemed to symbolize this antagonism. The labels, led by the RIAA, never wavered in their insistence that the flood of bogus product must be cut off, but they also learned the folly of keeping secret records on persons or businesses suspected of committing crimes. The retailers learned the full depth of the labels' feelings on this matter and their dogged determination the follow through, and for many, the trial certainly reinforced theier desire to keep it above boards.

Now that the shouting is over, the lessons must come forth. One thing is clear — the record industry will not tolerate illegal duplication (or any other theft) of its product and will do everything in its power to protect its copyrights. The industry must also realize, however, the futility of blanket accusations and crusades. Specific problems must be dealth with specifically.

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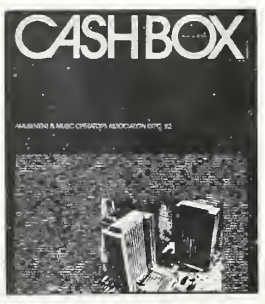

This week **Cash Box** salutes the Amusement & Music Operators Assn. (AMOA) 1982 International Exposition, the world's biggest showplace for coin-operated video game, pinball, jukebox and other amusement equipment. Taking place this week for the first time at Chicago's Hyatt Regency hotel, the convention, themed "Our Industry's Bottom Line," will showcase over 150 exhibitor displays at more than 400 booths and is expected to shatter all previous attendance records.

In addition to unveiling the latest innovations in coin machine technology, this year's AMOA gathering will also host a wide range of seminars and workshops covering virtually every aspect of the trade. With 1982 marking a number of significant changes in the world of coin-op entertainment machines, the Expo should prove to be both an exciting and educational event for attendees.

Extensive **Cash Box** coverage of this important international event begins on page 37.

TOP POP DEBUTS

SINGLES	69	**I DO** — The J. Geils Band — EMI/America
ALBUMS	31	**MIDNIGHT LOVE** — Marvin Gaye — Columbia

NUMBER ONES

POP SINGLE
UP WHERE WE BELONG
Joe Cocker and Jennifer Warnes
Island/Atco

B/C SINGLE
SEXUAL HEALING
Marvin Gaye
Columbia

COUNTRY SINGLE
HEARTBROKE
Ricky Skaggs
Epic

JAZZ
TWO OF A KIND
Earl Klugh/Bob James
Capitol

Men At Work

POP ALBUM
BUSINESS AS USUAL
Men At Work
Columbia

B/C ALBUM
FOREVER, FOR ALWAYS, FOR LOVE
Luther Vandross
Epic

COUNTRY ALBUM
MOUNTAIN MUSIC
Alabama
RCA

GOSPEL
PRECIOUS LORD
Al Green
HI/Myrrh

CASH BOX TOP 100 SINGLES

November 20, 1982

			Weeks On Chart
1	**UP WHERE WE BELONG** JOE COCKER AND JENNIFER WARNES (Island/Atco 79996)	1	13
2	**HEART ATTACK** OLIVIA NEWTON-JOHN (MCA-52100)	2	12
3	**TRULY** LIONEL RICHIE (Motown 1644)	4	7
4	**WHO CAN IT BE NOW?** MEN AT WORK (Columbie 18-02888)	3	20
5	**JACK & DIANE** JOHN COUGAR (Rive/PolyGrem R-210)	5	18
6	**I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)** MICHAEL McDONALD (Warner Bros. 7-29933)	6	16
7	**GLORIA** LAURA BRANIGAN (Atlentic 4048)	11	21
8	**MANEATER** DARYL HALL & JOHN OATES (RCA PB-13354)	16	6
9	**NOBODY** SYLVIA (RCA PB-13223)	9	14
10	**HEARTLIGHT** NEIL DIAMOND (Columbie 18-03219)	10	11
11	**STEPPIN' OUT** JOE JACKSON (A&M 2428)	14	14
12	**MUSCLES** DIANA ROSS (RCA PB-13348)	15	8
13	**YOU CAN DO MAGIC** AMERICA (Cepltol B-5142)	8	17
14	**THE ONE YOU LOVE** GLENN FREY (Asylum 7-69974)	12	14
15	**IT'S RAINING AGAIN** SUPERTRAMP (A&M 2502)	23	4
16	**MICKEY** TONI BASIL (Chrysells 2638)	26	11
17	**THE GIRL IS MINE** MICHAEL JACKSON/PAUL McCARTNEY (Eplc 34-03288)	31	3
18	**SOUTHERN CROSS** CROSBY, STILLS & NASH (Atlentic 7-89969)	20	10
19	**YOU DON'T WANT ME ANYMORE** STEEL BREEZE (RCA PB-13282)	19	13
20	**GET CLOSER** LINDA RONSTADT (Asylum 7-69948)	21	8
21	**PRESSURE** BILLY JOEL (Columbia 38-03244)	22	9
22	**LOVE ME TOMORROW** CHICAGO (Full Moon/Warner Bros. 7-29911)	24	9
23	**I.G.Y. (WHAT A BEAUTIFUL WORLD)** DONALD FAGEN (Werner Bros. 7-29900)	25	7
S 24	**THE LOOK OF LOVE (PART ONE)** ABC (Mercury/PolyGrem 76168)	28	11
25	**ROCK THIS TOWN** STRAY CATS (EMI America B-8132)	30	10
26	**HEARTBREAKER** DIONNE WARWICK (Arista AS 1015)	29	7
S 27	**DIRTY LAUNDRY** DON HENLEY (Asylum 7-69894)	35	4
S 28	**SEXUAL HEALING** MARVIN GAYE (Columbia 38-03302)	37	4
29	**MISSING YOU** DAN FOGELBERG (Full Moon/CBS 34-03289)	32	7
S 30	**SHADOWS OF THE NIGHT** PAT BENATAR (Chrysells CHS 2647)	42	5
31	**SOMEBODY'S BABY** JACKSON BROWNE (Asylum 7-69982)	7	17
32	**EYE IN THE SKY** THE ALAN PARSONS PROJECT (Arlste AS 0696)	18	20
33	**I'M SO EXCITED** POINTER SISTERS (Planet/RCA JH-13317)	33	10
34	**BREAK IT TO ME GENTLY** JUICE NEWTON (Cepltol B-5148)	13	14
35	**GYPSY** FLEETWOOD MAC (Werner Bros. 7-29918)	17	12
36	**ON THE WINGS OF LOVE** JEFFREY OSBORNE (A&M 2434)	40	8
37	**BE MY LADY** JEFFERSON STARSHIP (Grunt/RCA FB-13350)	41	7
R 38	**AFRICA** TOTO (Columbia 38-03335)	45	4
39	**AMERICAN HEARTBEAT** SURVIVOR (Scotti Bros./CBS ZS4 03213)	39	9
40	**WHAT ABOUT ME** MOVING PICTURES (Network/Elektra 7-69952)	44	10
41	**LOVE COME DOWN** EVELYN KING (RCA PB-13273)	27	13
S 42	**ROCK THE CASBAH** THE CLASH (Epic 34-03245)	51	7
43	**A PENNY FOR YOUR THOUGHTS** TAVARES (RCA PB-13292)	47	9
44	**EVERYBODY WANTS YOU** BILLY SQUIER (Cepltol B-5163)	48	8
45	**A LOVE SONG** KENNY ROGERS (Liberty B-1485)	49	7
46	**WHATCHA GONNA DO** CHILLIWACK (Millennium/RCA TB-13110)	50	6
R 47	**HAND TO HOLD ON TO** JOHN COUGAR (Riva/PolyGrem R211)	61	3
48	**LET'S GO DANCIN' (OOH LA, LA, LA)** KOOL & THE GANG (De-Lite/PolyGrem DE824)	54	4
R 49	**BABY, COME TO ME** PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	59	8
50	**DESTINATION UNKNOWN** MISSING PERSONS (Cepltol B-5161)	55	7
51	**YOU AND I** EDDIE RABBITT with CRYSTAL GAYLE (Elektre 7-69936)	56	6
S R 52	**YOU CAN'T HURRY LOVE** PHIL COLLINS (Atlantic 7-89933)	68	3
S R 53	**DOWN UNDER** MEN AT WORK (Columbia 38-03303)	71	3
54	**I RAN (SO FAR AWAY)** A FLOCK OF SEAGULLS (Jive/Arista VS 102)	34	20
55	**STATE OF INDEPENDENCE** DONNA SUMMER (Geffen 7-29895)	46	8
56	**NEW WORLD MAN** RUSH (Mercury/PolyGram 76179)	43	10
57	**I NEED YOU** PAUL CARRACK (Epic 14-03146)	36	12
58	**USED TO BE** CHARLENE & STEVIE WONDER (Motown 1650)	65	4
S R 59	**YOU GOT LUCKY** TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)	78	2
60	**DON'T FIGHT IT** KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)	38	13
61	**COOL MAGIC** THE STEVE MILLER BAND (Cepltol B-5162)	53	7
62	**SHAKIN'** EDDIE MONEY (Columbie 38-03252)	62	6
63	**TOUGH WORLD** DONNIE IRIS (MCA-52127)	63	5
64	**SHOCK THE MONKEY** PETER GABRIEL (Geffen 7-29883)	70	4
65	**DOES IT MAKE YOU REMEMBER** KIM CARNES (EMI Americe B-8147)	72	3
66	**ATHENA** THE WHO (Werner Bros. 7-29905)	57	12
67	**HOLD ON** SANTANA (Columbia 18-03160)	52	15
S 68	**1999** PRINCE (Warner Bros. 7-29896)	76	3
R 69	**I DO** THE J. GEILS BAND (EMI America B-8148)	—	1
70	**I WOULDN'T BEG FOR WATER** SHEENA EASTON (EMI America B-8142)	73	4
71	**ABRACADABRA** THE STEVE MILLER BAND (Cepltol P-5126)	58	26
72	**I KNOW THERE'S SOMETHING GOING ON** FRIDA (Atlantic 7-89984)	79	3
73	**TWO LESS LONELY PEOPLE IN THE WORLD** AIR SUPPLY (Arlste AS1004)	84	2
R 74	**THE OTHER GUY** LITTLE RIVER BAND (Capitol B-5185)	—	1
75	**SO MUCH IN LOVE** TIMOTHY B. SCHMIT (Full Moon/Asylum 7-69939)	69	8
76	**JUMP TO IT** ARETHA FRANKLIN (Arlste AS 0699)	87	14
77	**I GOTTA TRY** MICHAEL McDONALD (Warener Bros. 7-29862)	87	2
78	**VALARIE** STEVE WINWOOD (Island/Warner Bros. 7-29879)	80	3
79	**FOREVER MINE** THE MOTELS (Cepltol B-5182)	86	2
80	**WAKE UP MY LOVE** GEORGE HARRISON (Dark Horse/Werner Bros. 7-29864)	89	2
81	**GOODY TWO SHOES** ADAM ANT (Eplc 34-03367)	—	1
82	**GOODBYE TO YOU** SCANDAL (Columbie 38-03234)	90	2
83	**EYE OF THE TIGER** SURVIVOR (Scotti Bros./CBS ZS5 02912)	60	25
84	**I GET EXCITED** RICK SPRINGFIELD (RCA PB-13303)	64	11
85	**THE ELVIS MEDLEY** ELVIS PRESLEY (RCA PB-13351)	—	1
86	**MEMORY** BARRY MANILOW (Arlsta AS 1025)	—	1
87	**SPACE AGE LOVE SONG** A FLOCK OF SEAGULLS (Jive/Arlste VS2003)	—	1
88	**(YOU'RE SO SQUARE) BABY, I DON'T CARE** JONI MITCHELL (Geffen 7-29849)	—	1
89	**YOU'VE GOT ANOTHER THING COMIN'** JUDAS PRIEST (Columbie 18-03168)	—	1
90	**THEME FROM DYNASTY** BILL CONTI (Arlste AS1021)	—	1
91	**THE ONLY WAY OUT** CLIFF RICHARD (EMI Americe 8135)	81	8
92	**GET UP AND GO** GO-GO'S (I.R.S./A&M IR-9910)	66	9
93	**YOU DROPPED A BOMB ON ME** THE GAP BAND (Total Experience/PolyGrem TE8203)	83	15
94	**THE MESSAGE** GRAND MASTER FLASH & THE FURIOUS FIVE (Suger Hill 584)	95	4
95	**TALK TALK** TALK TALK (EMI America B-8136)	88	3
96	**BAD BOY/HAVING A PARTY** LUTHER VANDROSS (Eplc 14-03205)	—	1
97	**PLEDGE PIN** ROBERT PLANT (Swan Song/Atco SS 7-99952)	99	2
98	**STAND OR FALL** THE FIXX (MCA-52106)	98	6
99	**HARD TO SAY I'M SORRY** CHICAGO (Full Moon/Werner Bros. 7-29979)	75	25
100	**RIGHT HERE AND NOW** BILL MEDLEY (Planet/RCA YB-13317)	74	7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love Song (Music Corp. Of Americe/Sycemore Valley — BMI) 45
A Penny For (Kenny Nolan/Downtown — ASCAP) . 43
Abracadabra (Sailor — ASCAP) 71
Africa (Hudmar/Cowbella — ASCAP) 38
American Heartbeat (Holy Monley/Rude — BMI/WB/Easy Action — ASCAP) 39
Athena (Towser Tunes — BMI) 66
Baby, Come To Me (Rodsongs — PRS) 49
Baby I Don't Care (Gladys — ASCAP) 88
Bad Boy (Legs — ASCAP/ABCKO — BMI) 96
Be My Lady (Allen — BMI) 37
Break It To Me Gently (Northern (MCA) — ASCAP) 34
Cool Magic (Silk Stocking — BMI) 61
Destination Unknown (Private Life/Life After Music/Private Parts — ASCAP/BMI) 50
Dirty Laundry (Cass Country/Kortchmer — ASCAP) 27
Does It Make (Moonwindow — ASCAP) 65
Don't Fight It (Milk Money — ASCAP/Lecey Blvd./Warner-Tamerlane/Body Electric — BMI) . 60
Down Under (Blackwood — BMI) 53
Elvis Medley (Various — BMI/ASCAP) 85
Everybody Wants You (Songs Of The Knight — BMI)44
Eye In The Sky (Woolfsongs Ltd./Cereers — BMI) . 32
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Eesy Action — ASCAP) 83
Forever Mine (Clean Sheets — BMI) 79
Get Closer (Cherry Lane — ASCAP) 20
Get Up And Go (Daddy Oh/Lip Sync — ASCAP) .. 92
Gloria (Sugarsongs — BMI) 7
Goodbye To You (Zacko Songs) 82
Goody Two Shoes (EMI/Colgems -— EMI — ASCAP)81
Gypsy (Fleetwood Mac/Welsh Witch — BMI) 35
Hand To Hold On To (Riva — ASCAP) 47
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI) 99
Heart Attack (Stephen A. Kipner/April/Paul Bliss — ASCAP) 2
Heartbreaker (Gibb Brothers — BMI) 26
Heartlight (Stonebridge/New Hidden Velley — ASCAP/Carole Bayer Sager — BMI) 10
Hold On (Over The Rainbow — ASCAP/Mark-Caln — CAPAC) 67
I.G.Y (Freejunket — ASCAP) 23
I Do (Music Corp. of Americe — BMI) 69
I Gotta Try (Genevieve/Milk Money — ASCAP) 77
I Keep Forgettin' (Yellow Dog — ASCAP) 6
I Know There's (Russ Ballard Ltd./Island Ltd.) 72
I'm So Excited (Braintree/'Til Dawn/Bleckwood — BMI) 33
I Get Excited (Robie Porter — BMI) 84
I Need You (Plangent Visions — ASCAP) 57
I Ran (Zomba Ent. — BMI) 54
It's Raining Again (Delicate — ASCAP) 15
I Wouldn't Beg (Unichappell — BMI) 70
Jack & Diane (Riva — ASCAP) 5
Jump To It (Uncle Ronnie/April/Sunset Burgandy — ASCAP) 76
Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) 48
Love Come Down (Music Corp. Of Americe/Keshif — BMI) 41
Love Me Tomorrow (Double Virgofoster Frees/Irving — BMI) 22
Maneater (Fust Buzza/Hot-Che/Unichappell — BMI) 8
Memory (Koppelman — Bandier — BMI) 86
Mickey (Chinnichap/Careers — BMI) 16
Missing You (Hickory Grove — ASCAP) 29
Muscles (Mijac — BMI) 12
New World Man (Core — ASCAP) 56
1999 (Controversary — ASCAP) 68
Nobody (Tom Collins — BMI) 9
On The Wings (Lincoln Pond/Almo/Merch 9 — ASCAP) 36
Pledge Pin (Flames Of Albion/Bey Ltd. — ASCAP) 97
Pressure (Joel Songs — BMI) 21
Right Here And Now (ATV/Menn & Well Songs — BMI) 100
Rock The Casbah (Nineden Ltd. — PRS) 42
Rock This Town (Zomba — BMI) 25
Sexual Healing (April — ASCAP) 28
Shadows Of The Night (Inner Sentum — BMI) 30
Shakin' (Grajonca — BMI/Elizebeth Myers — ASCAP) 62
Shock The Monkey (Peter Gebriel Ltd. — ASCAP) 64
So Much in Love (ABKCO — BMI) 75
Somebody's Baby (Jackson Browne/Kortchmer — ASCAP) 31
Southern Cross (Kenwon/CatPetch — BMI/Gold Hill — ASCAP) 18
Space Age Love Song (Zomba Ent. — BMI) 87
Stand Or Fall (Colgems — EMI/ASCAP) 98
State Of Independence (WB — ASCAP/Spheric B.V. Buma/Toughnot Ltd. — PRS) 55
Steppin' Out (Albion — ASCAP) 11
Talk Talk (Island — BMI) 95
The Girl Is Mine (Mijac — BMI) 17
The Look Of Love (Virgin/Chappell — ASCAP) 24
The Message (Sugar Hill — BMI) 94
The One You (Red Cloud/Night River —ASCAP) .. 14
The Only Way Out (WB — ASCAP) 91
The Other Guy (Screen Gems — EMI/BMI) 74
Theme From Dynasty (SVO — ASCAP) 90
Tough World Beme — ASCAP) 63
Truly (Brockman — BMI) 3
Two Less Loney (Uknart/Big Parade — BMI) 73
Up Where We (Famous — ASCAP/Ensign — BMI) 1
Used To Be (Stone Diamond — BMI) 58
Valarie (Island/Blue Sky Rider — BMI) 78
Wake Up My Love (Genge BV — BMI) 80
What About Me (Australlen Tumbleweed — BMI) .. 40
Whatcha Gonna Do (ATV Of Cenede/Some Sung Songs/18 Karat Gold/P.R.O. — BMI) 46
Who Can It Be (April Music Pty. — BMI) 4
You And I (Four Way — ASCAP) 51
You Can Do (April/Russell Bellard Ltd. — ASCAP) 13
You Can't Hurry Love (Stone Agate — BMI) 52
You Don't Want (Toneman/Wood Street — ASCAP) 19
You Dropped (Total Experience — BMI) 93
You Got Lucky (Gone Gator/Wild Getor — ASCAP) 59
You've Got Another (Bieckwood/G. Tipton/R. Halford/K.K. Downing — BMI) 89

R = Exceptionally heavy redio activity this week

S = Exceptionally heavy sales activity this week

Goody Case Outcome Hailed For Fairness And Deterrence

by Jim Bessman

NEW YORK — Last week's disposition of the celebrated Sam Goody tape counterfeiting case (**Cash Box**, Nov. 13) was hailed by prosecution and recording industry spokesmen as a just and fair one that will significantly deter future counterfeiting schemes because of the severity of the sentences handed down.

Additionally, it was felt that the outcome of the Goody case would prove to be a boon to the entertainment industry in several other respects. Government and industry representatives agreed that as a result of the trial there has been a significant decrease in the quantity of illegal product on retailers' shelves, record companies have become more vigilant in their efforts to detect counterfeit goods and stiffer penalties for recording and motion picture pirates have been passed.

In the plea bargaining agreement between prosecutors and defendants entered into Nov. 5 before Judge Thomas C. Platt in U.S. District Court in Brooklyn, Sam Stolon, the 65-year-old retired vice president of Sam Goody, Inc., pleaded nolo contendere to one count of copyright infringement involving the shipment of 23,000 counterfeit recordings of the *Grease* movie soundtrack from Maspeth, Queens, to a Pickwick warehouse in Minneapolis. Sam Goody, Inc., which is owned by American Can and operated in conjunction with Pickwick International, Inc., pleaded no contest to one count of interstate transportation of stolen property (ITSP) regarding the tapes.

Judge Platt immediately sentenced both defendants, who had waived their rights to consideration of sentence by a three-judge sentencing panel. Stolon received the maximum one-year prison term for his misdemeanor charge, and was ordered to enter Allenwood Penitentiary in Pennsylvania in the first week of January, 1983. Sam Goody, Inc. was fined $10,000, the maximum for its felony charge. Stolon was not fined, though his charge also carried a maximum $25,000 fine.

Joel Cohen, assistant attorney in charge of the U.S. Organized Crime Strike Force in Brooklyn and the prosecuting attorney for the case said that it was especially significant that Stolon was given the maximum jail sentence possible under the count for which he pleaded no contest.

Cohen has handled the case since August and was primarily involved with a series of side bar conferences during hearings on defense motions to dismiss the indictments that were held prior to the expected retrial of the case as ordered in July 1981 by Judge Platt. Cohen took over for John H. Jacobs, the original prosecutor, who resigned last May to go into private practice.

Jacobs, who served as executive assistant for the Organized Crime Strike Force, Eastern District, had been involved in the two-year investigation by his office and the FBI offices in Brooklyn and Queens, which led to the original 16-count indictment against Goody, Inc., Stolon, and the corporation's president, George Levy. The indictment was handed down by a federal grand jury in February, 1980. Jacobs also prosecuted the case at the first trial, which

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WATERY INTRODUCTION *— RCA recording duo Hall & Oates recently visited the label's Hollywood offices to premiere their new album, "H20," at a listening party. Pictured at the affair are (l-r): Barry Gross, director, merchandising, West Coast, RCA; Vince Pellegrino, division vice president, merchandising, contemporary music, RCA; John Oates; Daryl Hall; Tommy Mottola, president, Champion Entertainment, the duo's management company; Bill Graham, director, commercial sales, Western region, RCA; Tom Ross, vice president, contemporary music, ICM; and Jack Craigo, division vice president, RCA, U.S. and Canada.*

'Can Do' Attitude In Evidence At NARM Indies Conference

by Fred Goodman

FT. LAUDERDALE — A "can-do" attitude and high level of energy were in evidence here last week when the National Assn. of Recording Merchandisers (NARM) held its first Independent Distributors Conference at The Inter-Continental Hotel and Spa here, Nov. 4-6. Approximately 250 owners and employees of independent manufacturers and distributors focused on improving communications between labels and their distributors, developing channels for distributors to share marketing tips and methods, and how to demonstrate what the independent end of the industry as a whole can accomplish.

Enumerating these points in his opening day report to the conference, James Schwartz, chairman of the Independent Distributors Advisory Committee and president of Schwartz Bros. Distributors, told attendees that the conference was an outgrowth of disaffection felt by independent distributors at last year's NARM Convention in Los Angeles. "Some of us distributors felt left out," said Schwartz. "So a few of us called the distributors together to try and find ways to make it meaningful. The response was far greater than expected."

That response was carried over to the Florida meet, with Tony Dalesandro, chairman of the conference and president of M.S. Distributing, noting the willingness of participants to bring their middle management personnel to the meeting, despite the present uncertainties of the industry, "We will not let ourselves be disillusioned by the problems of our industry," Dalesandro told the conference during his welcoming address. "We've proved that we can weather economic storms." He touted the independents as prime shapers of the industry, responsible for $450 million and 15% of its sales, employing 1,500 people capable of getting quick results. "We're proud to be called street people," said Dalesandro, adding that the "corporate style" of the branch-distributed labels "holds no lure for us."

Harold Oklnow, president of NARM and president of Lieberman Enterprises, echoed Dalesandro's sentiments in his remarks, saying that "when the rest of our industry seems to be contracting, the size of this meeting shows us you are entrepreneurs willing to pull this industry out of its temporary problems. It's up to us to tell the consumer what a terrific value our product is."

Business Action

Nuts-and-bolts business was very much in evidence, with panels moderated by Steve Marmaduke of Western Merchandisers and Ron Schafer and Harvey Korman of Piks Distributing touching on radio

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New CBS/Fox Chief Sees Growth For Original Video Programming

by Michael Glynn

LOS ANGELES — The announcement two weeks ago that Lawrence B. Hilford would become president and chief executive officer of CBS/Fox Video Jan. 1 ended months of speculation as to who would head the joint venture, formed in February of this year. As a consultant who has recently given much of his time to the supervision of Rainbow Programming Services and personally cites his involvement with the performing arts-oriented BRAVO, as well as the New York regional Sports Channel, Hilford's name is a familiar one in pay television circles. Yet, surprisingly little is known about the 48-year-old executive within the home video industry.

That, as Hilford notes, is because he's "been away from it awhile." However, his experience as a senior vice president of Columbia Pictures Industries and executive vice president and board member of Viacom International provided him with an extensive background in the development, marketing and distribution of programming, not to mention corporate management.

Management, in fact, is the area the new CBS/Fox chief will initially concentrate on.

"The initial game plan is to find out as much as I can, as quickly as I can, about where the organization has gone so far," Hilford said in a **Cash Box** interview last week. "Obviously, it's gone a long way, because if you look at the charts, (CBS/Fox) is very much a leader in the marketplace.

"My concern in terms of the organization is structure and making sure the right people are in the right places and communicating properly with each other. Once that's done, it's a question of growing the business in any one of a number of ways."

However, one direction in which Hilford sees tremendous growth potential for home video, even more so than at present, is in the international arena. "Certainly the international markets will be opening up," he stated. "Developing and acquiring product to fill the distribution pipeline will take a considerable amount of time."

Later in the interview, Hilford returned to the subject, stressing its importance and even going so far as to predict that, in the future, the international market "will be larger than the domestic."

"The international marketplace is critical to the growth of any company in this industry," he pointed out. "My sense is that it will be larger than the domestic in the long run, which has really never happened before, certainly not in terms of the world of television revenues and not in the world of pay television revenues.

"But I think it will happen in a reasonably short period of time, a few years as opposed to a decade. It's something that we have to focus a lot of attention upon."

Although Hilford said it was too early to get into specifics, he did note that "there will undoubtedly be a lot of new markets that we will be opening up in 1983."

Another "priority item," on a broader level, which Hilford plans to address, is the issue of rental. Like 20th Century-Fox Telecommunications head Steve Roberts, Hilford feels that the prerecorded videocassette market is "unquestionably . . . rental" at present, which is hard to argue with statistically. However, Hilford does not share the optimism of many retailers and some fellow manufacturers who believe that lowering the price of product could turn the ratio of rentals to sales around, at least in regards to motion picture titles (see related story, page 5).

"In terms of today's marketplace, it's unquestionably a rental market," Hilford said. "In terms of motion pictures as a format, it is going to be, if anything, even more of a ren-

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Video Dealers Predict Growth In Sales Market

by Michael Glynn

LOS ANGELES — Surveys and reports to the contrary, a growing number of video retailers around the country consider sales to be, as president of the Video Software Dealers Assn. (VSDA) and Washington, D.C.'s The Video Place chain Frank Barnako put it, "a very important part of our business." On the eve of the release of Paramount's *Star Trek II: The Wrath of Khan*, test priced at $39.95, a **Cash Box** survey indicated that dealers, although hopeful that other manufacturers will follow Paramount's lead in pricing, are employing various methods on their own to promote sales.

Major Catalyst

While most dealers felt that the *Star Trek* title could be a major catalyst for stimulating sales in what has been a rather flat pre-holiday period, virtually every retailer pointed to ongoing promotions pushing sales on both specially priced catalog items and new titles.

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BUSINESS NOTES

AFTRA Files Ch. 11 To Protect Assets

NEW YORK — In an effort to protect its assets while it files an appeal of the $10.5 million judgment awarded against it in an anti-trust suit with San Diego-based production company Tuesday Prods., the American Federation of Television and Radio Artists (AFTRA) and its New York, Los Angeles and San Diego chapters have filed for Chapter 11 Bankruptcy in Federal District Court in New York.

"AFTRA's attorneys are prepared immediatley to appeal to the Ninth Circuit Court of Appeals," said Sanford I. Wolff, AFTRA national executive secretary, in an union statement. "To protect the members of the national union in New York, Los Angeles and San Diego locals, AFTRA has filed a petition of Chapter 11 so that we may be protected from Tuesday Prods. while we process our appeal first to the Ninth Circuit Court, and to the U.S. Supreme Court, if necessary."

The decision to file for bankruptcy came after the union was denied its request for a stay of execution pending appeal of the $10.5 million anti-trust suit filed against it by Tuesday Prods., a San Diego-based commercial production house, which had sued AFTRA for engaging in an illegal group boycott.

Had the union not filed Chapter 11, Tuesday would have been able to attach its assets and incoming dues, to defray the $10.5 million judgment.

Despite this move, AFTRA is still in business and is continuing to negotiate for its members and its merger talks with the Screen Actors Guild (SAG). "Assure your members that AFTRA can and will continue to represent them in their contractual relationships and employment in the union's jurisdiction," continued Wolff. "Pension and welfare payments will not be affected by the Tuesday case nor the move into Chapter 11."

Capitol Reissues First Beatles Single, 'Love Me Do'

LOS ANGELES — Capitol Records reissued The Beatles' first single, "Love Me Do" b/w "P.S. I Love You," on Nov. 12, following the success of the British re-release of the record by EMI last month.

Following its U.K. release, the single entered the charts at #14 and a week later, following the airing of a Beatles video on *Top Of The Pops*, it moved up to the Top 5, where it is #3 this week. When the single was first released 20 years ago, the highest position it attained was #17.

Parlophone, a division of EMI at the time, released the single on Oct. 5, 1962. It was also featured on the first Beatles LP, "Please Please Me," in March 1963. Vee Jay Records included the track on the first American Beatles album, "Introducing The Beatles," but Tollie Records optioned the rights, issuing "Love Me Do" in April 1964. The single reached #1 in the U.S. in May 1964. Capitol later purchased the rights to the track and included it on "The Early Beatles" LP in March 1965.

The original U.K. version did not feature Ringo Starr on drums but a session musician by the name of Andy White, although Starr did play on alternate takes of the track, one of which was used on record domestically. The original did not surface on an American record until Capitol's "Rarities" LP in March 1980.

World Popular Song Fest Winners Revealed

NEW YORK — Anne Bertucci of the U.S. won the International Grand Prix for her rendition of the ballad "Where Did We Go Wrong" at the 13th annual World Popular Song Festival in Tokyo Oct. 31. The song was written by Luigi Lopez and Nat Kipner. Winning the Japanese Grand Prix was Asuka for her version of "Flower Thief," written by Yumiko Suzuki and Minako Suga.

In addition, Best Song awards went to France's Celine Dion for Hubert Giraud's "I Have So Much Love For You" and to Mexican Yoshio for "Teach Me To Love."

Outstanding Song awards went to Japan's Mio Honda for "Sad Dancer," written by Mitsue Oshiro; New Zealand's John Rowles for "Holiday in Mexico," penned by Lopez and Kipner; Japan's Mikiyoshi Iwakiri for his "Come Home in Spring"; and to Israeli Ronen Behunker for "Of All My Love Songs."

The winners were chosen from 30 entries submitted from 21 countries. Semifinals were held Oct. 29 and 30 to determine the performers for the Oct. 31 showdown.

ASCAP Holds First B/C Prof. Workshop

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) Foundation begins its first black contemporary music professional workshop Nov. 29 at the One To One Studios in Hollywood, Calif.

Each of the eight weekly workshops features guest panelists from all aspects of the music business including composers, lyricists, artists, publishers, producers, broadcasters, critics, agents and executives. They will critique members' work. The first two sessions will be headed by Robert Gordy, executive vice president, Jobete Music, and Jay Lowy, Jobete vice president and general manager, will conduct the next two.

Writers interested in applying for participation are asked to submit a tape with two original compositions and a resume to ASCAP Black Contemporary Music professional workshop, 6430 Sunset Blvd., Los Angeles, Calif. 90028. Deadline for all entries is Nov. 22.

L.A. Police Raid Rhino Locations

LOS ANGELES — Raids on two Rhino Records locations in Southern California by members of the Los Angeles police department's bunco division, with the assistance of the Recording Industry Assn. of America (RIAA) Anti-piracy Unit, were conducted Nov. 5. According to the RIAA, 700 bootleg albums were seized at the Rhino warehouse, located in West Los Angeles, and business records were confiscated both from the warehouse and the company's executive offices in Woodland Hills.

Rhino's attorney, Harvey A. Schneider, said his client would not comment on the RIAA statement "in light of the fact that Rhino is unaware of any charge being filed against it." Schneider did say, however, that a RIAA press release regarding the raids was "erroneous and misleading."

'Canaan Country Xmas' LP Set For Re-release

NASHVILLE — "The Canaan Country Christmas" album will be re-released this year, according to Canaan East Coast A&R director Ken Harding. The album, a compilation of songs by different Canaan artists, includes "O Holly Night" by the Goodman Family, "O Little Town Of Bethlehem" by the Mercy River Boys, "The First Noel" by the Rex Nelon Singers and "Silent Night" by B.J. Thomas.

Progressive rock Stations Wary Of New Music

by Larry Riggs

NEW YORK — As a result of economic pressure that began in the mid-1970s, AOR radio, once a free-form alternative to the rigid Top 40, became tightly formatted. As these pressures mounted in the past few years, most of these stations began to use consultants who dictated rock formats on a national basis. Nevertheless, a few stations across the country remained true to the AOR tradition. This format, also known as progressive rock, was marked by loose playlists, a plethora of avant-garde music and air personalities who speak extemporaneously rather than read cue cards.

One of these stations is WLIR/Garden City, N.Y., which last August reportedly changed its format from progressive rock to one exclusively encompassing new music. Program director Dennis McNamara contended at the time that WLIR made no format change at all, since it had always tried to program newer music than that of its competition.

A **Cash Box** survey of programming executives at the few remaining progressive stations revealed differing approaches to new music. While some will program as much as 75% new music, others balance their sounds out with more traditional strains of rock, blues, jazz and folk. And, while some of those stations have more open playlists and eschew research, others use call-outs and focus groups employed by the AORs.

One station staying true to the progressive tradition is WHFS/Washington, D.C. "Unlike the WLIR philosophy, we're not cutting ourselves off from older

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New Facility, CD Debut Among MIDEM Highlights

LOS ANGELES — When music industry members from around the world gather at MIDEM '83 on Jan. 24-28 in Cannes, France, they'll be treated to new facilities, better communications and an even wider range of services than in previous years. As of late October, 320 companies have agreed to participate with display booths during the international record and music publishing market shows, and MIDEM officials expect total attendance figures to reach the 6,000 mark.

The get-together is set to take place at the New Palais des Festivals, which has double the exhibition floor space of the old Palais, and space increase has made it possible for a new classical music section to appear. As of late November, 30 record and publishing companies have reserved areas in the classical section, including Ades, Artia, CMS Records, JMF, The Moss Music Group, Orfeo, Philips, Supraphon and Universal.

CD Debut

Besides the debut of the new classical section, the exhibition will also include a special area devoted to equipment and materials, which has been passed over due to lack of space in the past. The new equipment displays will feature the launching of the compact disc system, as well as a host of video-oriented services.

In addition to the various displays at MIDEM, gala performances and concerts will be held at the event in three, fully equipped performance halls with sophisticated acoustic and stage equipment. The three halls — a 2,4000-capacity "Grand Auditorium, a 1050-capacity "Theatre

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REVIEWS

ALBUMS

OUT OF THE BOX

ALL THE GREAT HITS — Commodores — Motown 6028ML — Producers: James Anthony Carmichael and the Commodores — List: 8.98

Just in time to kick off the Christmas season comes this collection of blockbuster songs from the R&B-pop conscious supergroup, including the #1 singles "Sail On," "Still" and "Three Times A Lady" and the just-released funker "Painted Picture." Dedicated to the group's late manager and mentor Benny Ashburn, the platter reaches as far back as the "Machine Gun" era, offering a comprehensive overview of the band's career to date. Called "The Black Beatles" by British critics, this album's sure to be a strong contender for crossover champ of the holiday sales period, as well as a must-have catalog item in the future.

FEATURE PICKS

POP

***BILL COSBY 'HIMSELF'* — Original Motion Picture Soundtrack — Motown 6026 — Producer: Dr. William H. Cosby, Jr. — List: 8.98**

Storyteller Cosby has lost none of his "wonderfulness" with this LP, a series of monologues taken from his soon-to-be-released 20th Century-Fox feature. Whether rapping about an agonizing visit to the dentist or giving a rundown on natural childbirth, Cos' humor is inoffensive and skillfully satirizes the realities of everyday life. Recorded live at Ontario, Canada's Hamilton Place, the comic's in top form on his Motown debut.

I'M HERE — Clifton Chenier — Alligator AL 4729 — Producer: Sam Charters — List: 8.98

If you associate the accordion solely with Lawrence Welk-type champagne music or cheesy wedding polkas, chances are you'll be shocked by Chenier and his Red Hot Louisiana Band's frenzied "zydeco" sound, a raw, gutsy mix of blues accented with Cajun rhythms. Chenier's first studio work since health problems in 1978 caused him to retire from the recording industry, the LP contains all self-inked tunes, with the exception of an R&B cover of Glenn Miller's "In The Mood." A trio of hornmen and use of a rub-board (a corrugated metal vest played with bottle openers), give the album a crazed party intensity.

SCARRED FOR LIFE — Rose Tatoo — Mirage 90022-1 — Producers: Vanda and Young — List: 8.98 — Bar Coded

Led by the vocals of baldheaded minimite Angry Anderson, these tatooed love boys' brand of hard-edged rock 'n' roll is loud, tough and mean, launching a barrage

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AL JARREAU'S MUSIC HELPS MAKE COLORFUL READING.

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For Al Jarreau, *Breakin' Away* was the album, *Dawnbreaker* and *Garden Rake* were the recording studios and the kids of ColorSounds were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Al Jarreau, Dawnbreaker, Garden Rake, and to all of the other fine recording professionals who've earned the Golden Reel Award.

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REVIEWS

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of axeblasts, throbbing basslines and thunderous skinwork on listeners' eardrums. Like fellow Aussie metalmen AC/DC and Angel City, Rose Tatoo delivers aggressive rock anthems played rough for AOR. But unlike many of its peers, it utilizes bluesy slide guitar backing for additional effect. "We Can't Be Beaten" stands out as the top screamer, while the reggae-tinged "Sydney Girls" is a bouncy portrayal of women Down Under.

GLORIA GAYNOR — Atlantic 80033-1 — Producers: Various — List: 8.98 — Bar Coded

With this label bow for Atlantic, Gloria Gaynor proves she has survived the disco backlash, serving up a tasty array of MORish ballads ("Even A Fool Would Let Go"), R&B brass-burners ("Mack-Side"), dance-club cuts ("Tease Me") and even a punchy contemporary version of the Supremes' "Stop In The Name Of Love." Splendid saxophone solos by David Sanborn spice up the LP, especially on the pop romancer, "For You, My Love."

BLACK CONTEMPORARY

HUMAN — T.S. Monk — Mirage/Atlantic 90013-1 — Producer: Eric Mercury — List: 8.98 — Bar Coded

Dedicated to the memory of Thelonious Monk, Sr., the legendary jazz pianist and father of two members from this funk combine, "Human" is a lively, skillfully arranged album perfectly suited for dance floor action. Vivacious numbers like "Life Is What You Make It" and "A Simple Misunderstanding" features dramatic percussion work by Victor Y. See Yuen, but the hardcore R&B groove isn't all that's invoked here; mid-tempo tunes such as "I'll Get Over You Somehow" reveal a more sentimental, serious side of the band.

I'M BACK — New Birth — RCA AFL1-4111 — Producer: James Baker — List: 8.98 — Bar Coded

"We're back, we're back, we're on the right track," announces this nine-member R&B combo, emerging with its first LP after a three-year absence from the recording industry. Known for its early 1970s B/C hits like "Dream Merchant" and creative stage performances during the last decade, New Birth gets up to date with rank-out rappers ("Kute Girls") as well as more emotional romantic fare ("Second Hand Love," "Why Can't I").

THE JAMMERS — Salsoul/RCA SA 8558 — Producer: Richie Weeks — List: 8.98 — Bar Coded

Led by the multi-talented Richie Weeks, who was responsible for the disco tune "Rocky World" a few years back, the Jammers make their debut on Salsoul with a non-stop dance album filled with interesting percussive riffs, twangy guitar licks and a backbeat that just won't quit. Several of the tracks boast slick mixing by Shep Pettibone (who achieved notoriety in Manhattan for his radio work on urban contemporary station WRKS), most notably the single selection, "And You Know That." B/C and club DJs can cue up "Strait Down To The Bone" and "What Have You Got To Lose" for a positive, partyin' response.

JAZZ

TOUR DE FORCE — "LIVE" — Al DiMeola — Col. 38373 — Producer: Al DiMeola — List: None — Bar Coded

Techno-guitar wizard DiMeola turns an all star line-up (Jan Hammer, Steve Gadd, Anthony Jackson, Mingo Lewis) loose on this live date, recorded last winter at Philadelphia's Tower Theater. The result is a cornucopia of fusion, screaming rock, flamenco phrasing and romanticism, all infused with DiMeola's perpetual high energy level and more than a modicum of thought. The New Jersey native has always been a master of pyrotechnics, and he matches content with form on this outing.

LEARNING TO LOVE — Rodney Franklin — Columbia FC 38198 — Producer: Stanley Clarke — List: None — Bar Coded

On his fifth outing for Columbia, jazz pianist Rodney Franklin presents a mixed bag of synth-saturated fusion, soulful ballads, scorching bod-shakers and fast-paced funk. Producer Stanley Clarke adds his bass mastery to most tracks, and guest appearances by sax pro Tom Scott and drummer Alphonse Mouzon give further support to the young keyboardist.

NEW AND DEVELOPING

WOLF — Bill Wolfer — Constellation/E/A 60187-1 — Producer: Bill Wolfer — List: 8.98 — Bar Coded

This maiden voyage finds Wolfer playing a potpourri of electronic keyboard instruments including Vocorder, emulator and ARP 16-voice piano, on an album that encompasses styles ranging from pop to B/C to jazz. Stevie Wonder provides a gentle harmonica solo to a high-flying MOR pick, "Soaring," while Michael Jackson's background vocals are on two other ditties.

SINGLES

OUT OF THE BOX

THE J. GEILS BAND (EMI America 8148)

I Do (3:00) (Music Corp. of America (MCA — BMI) (J. Paden, F. Paden, Smith, Stephenson, Mason) (Producer: S. Justman)

"It's Showtime," folks, as the title of Peter Wolf and crew's forthcoming live set indicates. J. Geils strikes up the band for a rousing cover of this fave doo-wop-cum-R&B tune from the group's repertoire. Horns, Hammond organ and Magic Dick's magical harmonica invite the listener to the party, while the harmonies are guaranteed to make you smile.

FEATURE PICKS

POP

TANE CAIN (RCA JH-13392)

My Time To Fly (4:01) (Any Garage Music/Pug Barker Music — BMI) (J. Cain, P. Baker) (Producer: K. Olsen)

The second single from Cain's self-titled debut LP opens with a slightly sorrowful electric piano figure framing the songstress' wistful vocals, with drums, bass and electric guitar marching in on the urgent chorus. For pop, AOR.

KENNY LOGGINS (Columbia 38-03377)

Heart To Heart (3:55) (Milk Money Music/Genevieve Music — ASCAP/Foster Frees Music, Inc. — BMI) (K. Loggins, M. McDonald, D. Foster) (Producer: B. Botnick, K. Loggins)

After the romping rocker "Don't Fight It," Loggins settles down into a easier rhythm here with the indelible stamp of. . .you guessed it, Michael McDonald, along with David Foster. A lilting pop tune with McDonald's unmistakable Fender Rhodes.

WOLF (Constellation 7-69891)

Call Me (Wolftoons Music/Jobete Music Co., Inc. — ASCAP) (B. Wolfer, F. Henderson) (Producer: B. Wolfer)

Bill Wolfer's project sounds like a Wolf in Michael McDonald's clothing, judging from the Constellation label debut. In fairness, much of that is attributable to guest vocalist Finis Henderson's performance and, underneath the surface, the tune has a pulsing R&B-cum-jazz edge.

BLACK CONTEMPORARY

COMMODORES (Motown 1651MF)

Painted Picture (4:04) (Walter Orange Music/Snousie Music — ASCAP) (W. Orange, H. Hudson) (Producers: J.A. Carmichael, the Commodores)

A mellifluous mid-tempo love song from the Commodores' new greatest hits package, the track (minus Lionel Richie) has a strong rhythmic under-current, created by drummer-singer-co-writer Walt Orange, along with Milan Williams' resonating keyboards.

THE BROTHERS JOHNSON (A&M 2506)

Welcome To The Club (3:57) (L. Johnson, V. Johnson) (Producers: G. Johnson, L. Johnson)

Glasses clink and horns blare as the Brothers Johnson welcome jammers, cruisers and night flies to the club as a party hearty atmosphere predominates with piping hot funk beat. The lyrics and vocal are "street," but the production is as slick as a polished bar top.

TYRONE DAVIS (High Rise SHR 2005)

Are You Serious (3:36) (Content Music/Tiaura Anikiki Music — BMI) (L.V. Johnson, R. Miner) (Producer: L. Graham)

Soul crooner Davis is back again with producer Leo Graham and arranger James Mack on a grooving midtempo R&B number in the grand tradition (no funk) here. The man who made such hits as "Can I Change My Mind" and "Turn Back The Hands Of Time" in late '60s and early '70s still has his vocal chops.

SPINNERS (Atlantic 7-89922)

Funny How Time Slips Away (3:31) (Tree Publishing Co., Inc./Tree Group — BMI) (W. Nelson) (Producer: F. Perren)

The Spinners doing Willie Nelson? That's right, but the veteran R&B act hasn't gone country, just rearranged this ballad and dressed it up with strings, horns and its inimitable harmonies.

NEW AND DEVELOPING

X (Elektra/Asylum 7-69885)

Blue Spark (2:06) (Eight Twelve Music — BMI) (J. Doe, E. Cervenka) (Producer: R. Manzarek)

Like the blue spark X bassist John Doe sings of, the first single from the highly praised L.A. outfit flickers briefly (just over two minutes), but intensely. While Doe shoots off snapping bass runs, guitarist Billy Zoom cracks out the chords and drummer D.J. Bonebrake whips out a two-fisted snare-tom-tom bottom.

NEW FACES TO WATCH

Emily Remler

Jazz may be popular in virtually every part of the world, but it's still surprising to hear an artist like guitarist Emily Remler. At 24, the New Jersey-born Remler has managed to absorb the spirit and style of jazz masters like Wes Montgomery, sounding more like a product of after-hours joints than the suburbs. But despite the ease and swing demonstrated by the young artist on her two Concord albums, "Firefly" and "Take Two," Remler admits to being a relative newcomer to America's indigenous classical music.

"I was initially a folk music fan," she says, "and I started strumming when I was about 10 years old. Later I got into rock and I loved that too, but I was never into jazz. When I finished high school, I discovered I couldn't get into any colleges because I'd been such a little hippie. I only wound up going to the Berklee College of Music in Boston because it was easy to get in. I didn't know what I was getting into."

Although flippant about her first approach, Remler soon found herself drawn deeply into jazz. "The people up there really turned me on to the music," says the guitarist. "I did a lot of practicing and a lot of catching up to stay there."

After completing two years at the school, Remler relocated to New Orleans and began her first serious work as a professional musician. "That's when I really learned how to play," she says. "A lot of it was the chance to play in front of people. The first time I played in public I was so nervous that I was moving my fingers but nothing was coming out." Remler's New Orleans days also gave her a chance to expand beyond jazz and included a stint with the popular local R&B band, Li'l Queenie And The Percolators, as well as Dick Stabile's house band at the Fairmont Hotel. "I played every kind of gig I could," she recalls.

While living in Crescent City, Remler met guitarist Herb Ellis, who was sufficiently impressed with Remler's talent to get her a spot on the annual Concord Jazz Festival, produced by Concord Records president Carl Jefferson. But it wasn't until two years later — after she'd returned to New York and cut a date as a sideman for Concord — that she was asked to join the label as a leader.

The resulting album, "Firefly," demonstrated Remler's commitment to the modern jazz style and earned her plaudits from both the press and listeners, who found the notion of a young guitarist embracing a traditional style refreshing. And although her new Concord album, "Take Two," continues to mine the same vein by drawing on compositions by artists like McCoy Tyner, Dave Brubeck and Cannonball Adderley, it also includes two originals by the guitarist and hints at things to come.

"The traditional style isn't all I play," says Remler. "Recording contracts aren't that easy to get, and actually I've been fortunate enough to get a chance to record. I do a lot of originals when I play with my trio, and I do little gigs that nobody knows about where I play bop, fusion, folkie and electric things. It's very strange, that categorizing thing. I'm good at mainstream music, and sometimes I think it's hard for people to believe I'm good at other things."

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IT'S WORTH IT.

Cecil Holmes

Holmes Named VP, Black Music A&R, At CBS

NEW YORK — Cecil Holmes has been named vice president, A&R, black music, East Coast, at CBS Records. He will be responsible for supervising the East Coast A&R activities of black-oriented artists on the Columbia and Epic labels. He will also be closely involved with signing and developing East Coast-based artists and will work with CBS Records sales and label promotion departments in coordinating the company's efforts in behalf of black-oriented releases.

Holmes brings to CBS experience from all aspects of the music industry. Since leaving Casablanca Record & FilmWorks in 1980, he has been president of C. Holmes Entertainment, a national independent marketing and promotion firm. Between 1973 and 1980, he was senior vice president and partner at Casablanca and had been vice president and director of black music at Buddah Records between 1968 and 1973. Previously, he had held promotion positions at the Cameo Parkway, Mercury, and Colpix Dimension labels.

"He will help us achieve greater market penetration," said Larkin Arnold, CBS vice president and general manager, national A&R, on Holmes' appointment. "I've known him for seven years, and he's both an accomplished professional and a good friend and I'm happy to see him join our company."

RCA SelectaVision In Book, Vid Disc Tie-In For Bond Promotion

LOS ANGELES — RCA SelectaVision Video Discs and Berkley Publishing Group are embarking on a pilot promotional tie-in involving RCA's series of James Bond CED film titles and the latest James Bond novel, *License Renewed*. Selected video retailers in the Boston, Houston, Detroit and Los Angeles areas will be participating in the cross-merchandising program, in which consumers will receive a paperback copy of the book free with the purchase of any three James Bond videodiscs. The book offer is in addition to a special $10 rebate promotion on the purchase of three videodiscs (**Cash Box**, Sept. 18).

RCA has licensed 11 James Bond films from United Artists and, to date, five of the titles have been made available in the CED format, including *Goldfinger, Doctor No, From Russia With Love, You Only Live Twice* and *Diamonds Are Forever*. A sixth title, *The Spy Who Loved Me*, has been slated for release this month.

License Renewed, written by John Gardner and based upon the series originally authored by Ian Fleming, has been on the New York *Times* best-seller list for more than three months.

Chilean Certifications

NEW YORK — "Perhaps Love," the LP by CBS recording artist Placido Domingo, and "Mas Alla," by CBS recording artist Miguel Bose, were each certified gold in Chile by the Chilean Record Assn., signifying sales in excess of 10,000 units.

Budget Law Clinic For Entertainment Business Opens In New York

NEW YORK — Steven Massarsky, former manager of the Allman Brothers and an attorney licensed in both New York and California, has opened a low-cost legal clinic in tandem with Jacoby & Meyers here for the entertainment business. "I've managed a lot of bands and I did not want to do that anymore. I'm an attorney so I thought I'd open up a legal clinic for people like street musicians, bar bands and small record companies that cannot afford high-price legal talent," said Massarsky. "So I teamed up with Jacoby & Myers in New York and have a participation agreement with them, which is not quite the same thing as a full partnership.

Massarsky charges $50 for the initial consultation and $75 per hour thereafter. Initial clients include Dicky Betts, Henry Gross, Steve Chapin, Modern Records and Secret Sound. "This sort of thing was done by Jacoby & Meyers for middle class people but never for the entertainment business," he said. "Many other entertainment lawyers take a percentage of future earnings but I'm offering a pay-as-you-go service."

Massarksy's office is located with Jacoby & Myers at 1457 Broadway, New York, N.Y. 10036. The telephone number is (212) 221-5757.

Shoe Records Bows With Griffin Single

LOS ANGELES — Shoe Records, a new label in Memphis, has just released its debut product, a single called "Lonely Girls," by Jimmy Griffin.

Commenting on the move to expand Shoe Prods. into an independent label, Shoe Records president Warren Wagner said, "Shoe's been in business for a long time. We've been producing records for other labels, and the way the economy has gotten, it just seems like now is the time for independents."

The single by Griffin, a member of the early-'70s group Bread, is the first of four that the label plans to release over the next year.

Shoe Records is located at 485 N. Hollywood, Memphis, Tenn. 38112. The telephone number is (901) 458-4496.

'Trouble' Is Platinum

NEW YORK — "Good Trouble," the album by Epic recording group REO Speedwagon, has been certified platinum by the Recording Industry Assn. of America (RIAA), signifying sales of over 1,000,000 units.

Schulman Dist. Moves

NEW YORK — Schulman Distribution Service has moved to larger headquarters. It is now located at 401 N. Broad St., Suite 234A, Philadelphia, Pa. 19108. The telephone number is (215) 592-0335.

***MUNIFICENT AWARD** — After a recent performance, the cast of the Broadway musical* Rock 'N Roll: The First 5000 Years *was treated to a cast party at New York's Ritz by the makers of Ron Rico rum. The distillery also presented Solid Gold Awards to those who have helped the T.J. Martell Fund for Leukemia Research. Pictured giving the award to Scott Muni (r), operations director at WNEW-FM/New York is Tony Martell, president of the foundation.*

EXECUTIVES ON THE MOVE

Anderson Named — MGM/UA Home Video has announced the promotion of Peter G. Anderson to vice president of technical operations. He was director, production and quality control.

Spinosa To Intercom — The appointment of Chris Spinosa as executive vice president of Intercon Music Corp. has been announced.

RCA Names Jeffries — The appointment of Nancy Jeffries as director, artists & repertoire, contemporary music, East Coast has been announced recently by RCA Records. She joined RCA Records in 1974 as coordinator, black music artists & repertoire. In 1976, she became manager, A&R administration, contemporary music and in 1979 was named to staff producer and talent manager, contemporary music A&R.

Changes at CBS/Fox — David Goodman, Matt Hering and Jan Paros have all been promoted at CBS/Fox Video. Goodman, formerly district manager for the Southeast region. Eastern zone. has been appointed national accounts manager. Hering, formerly senior sales representative, has replaced Goodman as district manager. Paros, previously senior sales service coordinator, becomes senior sales representative in the Eastern zone.

Buck Appointed — Ray Buck has been appointed to head up national sales for Vanguard Records. Prior to his most recent position as manager, collector series with Columbia Special Products he was a sales representative for CBS Records in London England.

Kay Appointed — Cindra Kay has been appointed director of program development for Pay TV and Home Entertainment for Columbia Pictures. She was involved in motion picture development when she was assistant to the president of Raster.

Changes at 3M — Jack B. Hanks has been named manager of 3M's broadcast and related products department. He succeeds William H. Madden, who has been named general manager of the industrial mineral products division. Hanks is a 27-year veteran at 3M, having joined the company as a magnetic products division sales representative in Houston, Texas.

Ross Promoted — Ken Ross has been promoted to assistant product manager for CBS/Fox Video. He was formerly senior sales administrator for CBS/Fox Video in Farmington Hills, MI. Prior to that he was with The Rainbow Collection, an artist management and production company in New York City.

Wiese Named — Michael Wiese has been named director, on-air promotion and production for The Movie Channel. Previously he was the supervisor of production for DHS Films, specializing in political media strategy.

Changes At WASEC — Peter Tinkham has been named Sales Manager, Southeastern Region, Warner Amex Satellite Entertainment Company. Previously, he was sales manager, The Entertainment Channel, and before that sales manager, Southeastern region, WASEC. Also Timothy McNeel has been promoted to marketing director, Rocky Mountain region, from the position of marketing manager. He came to WASEC from Tracy-Locke Advertising & Public Relations, Denver, where he was an account executive.

Sussman To Bourne — Bourne Inc. has announced the appointment of Steve Sussmann as professional manager. Prior to his appointment, he was East Coast professional manager for Arista/Careers Music.

Schultz Appointed — Tapecom, Inc. has announced the appointment of Bob Schultz as sales representative. He ws previously v.p. sales for P.S.I.

Luhrs Named — Videotape Production Association, Inc. announced Janet Luhrs as executive director of the Association.

Changes At Parallel — Parallel Communications has announced the following appointments: Candace Konowitch has been named general manager and Debbie diCesare has been named director, project development. DiCesare was most recently director of operations for CBS-distributed Decent Records.

Hester Named — Chardon, Incorporated has announced the association of Daniel Hexter as booking representative for Charley Pride.

Elliott To Total Concept — Lacy Elliott has joined Total Concept Representation, Inc., as executive secretary to the president of the firm. Lacy was formerly with Sho-Bud Steel Guitar Company for a number of years.

Hartong Named VP, Int'l A & R, At Phonogram Int'l

LOS ANGELES — Bas Hartong has been named to the position of vice president, international A&R, at Phonogram International B.V. of Baarn in the Netherlands. Hartong will be based at PolyGram Records' U.S. headquarters in New York.

Phonogram International president Aart Dalhuisen cited Hartong's move to the U.S. as 'an important step in further strengthening Phonogram's international A&R activities . . . particularly in view of the major contributions he has made to improving Phonogram's international roster during the past few years.'

Hartong, previously Phonogram's International pop A&R manager in Baarn, joined the company in 1973 in the business and legal affairs department. He moved up to serve in the Group Legal Department of Polygram B.V. in Baarn in 1976. In 1979, he joined the popular repertoire division of Phonogram International B.V. as international A&R manager in 1979.

Commenting on his new post, Hartong said, "Phonogram International's primary role is that of support — as a base for international coordination and promotion.

Bas Hartong

Since the real roots of our business lie in national markets — the U.S.A. being of key importance — it follows that the establishment of an international A&R base here is essential. My move to New York will better enable Phonogram International to serve as an amplifier for U.S. artists and their product. And the artists in turn will have a direct line to the well-functioning international platform that Phonogram International offers."

L.A. Kool Jazz: Diverse Roster Attracts Mixed Audiences

by Michael Martinez

LOS ANGELES — The first Kool Jazz Festival here in the City of Angels Nov. 6-10 garnered mixed reaction from critical press and patrons attending the four milestone concerts, which featured an expansive array of music and performance.

Billed as a "new music" series, the arrangement of acts on each night's bill offered mixed musical genres, an intent previously stated by Kool Festival L.A. organizers, resulting in varied watchers, mixing audiences, and thus the varied reactions to each show.
to the Nikolais Dance Theatre, each act attracted a cross-section of listeners and watchers, mixing audiences, and thus the varied reactions to each show.

The festival organizers' strategy was moderately successful at the box office, though, having drawn 1,750 to the 3,199-seat Dorothy Chandler Pavillion of the L.A. Music Center; 975 to the newly-redesigned, 1,400-seat Beverly Theatre; 1,800 (200 walk-ups) for the first night at the 3,000-seat Santa Monica Civ Auditorium show and an SRO crowd the final night there.

According to one festival spokesperson, the box office numbers exceeded projections, although Festival Prods., headed by respected jazz promoter George Wein, and Outward Visions, headed by Marty and Helene Cann, both co-producers of the L.A. show, waged a broad-based promotion campaign to educate audiences and build excitement for the festival.

But the promoters of the show, part of a 20-city Kool Jazz series this year sponsored by the Brown & Williamson Tobacco Corp., did not make dollar success the goal of the L.A. fest, also sponsored by the Los Angeles Philharmonic Assn.

Key to the L.A. "new music" shows was presentation of new sound art forms. During an earlier press conference (**Cash Box**, Aug. 14), Wein told writers that the show was not being sponsored for profit, but instead to offer a wide variety of music that many listeners in the L.A. area might be unfamiliar with. On this score, L.A. Kool Jazz unquestionably succeeded, taken as a whole.

On each night, part of the audience liked one act, while other segments of the assemblage found work by artists they were unfamiliar with ponderous, confusing and distasteful.

Opening the festival Nov. 6 amid grandeur of the Dorothy Chandler Pavilion were Lester Bowie's Roots to the Source, the World Saxophone Quartet and guitarist James "Blood" Ulmer.

Bowie's amalgam of jazz and gospel underscored the show's theme, "Gettin' Down," which was exactly the feeling his set inspired in the audience. Employing everything from the spoken word to modal and atonal vamps, Bowie, with ex-wife Fontella Bass, her mother Martha, brother David Preston and featured saxophonist Ari Brown, struck a nerve among the attendance.

Arresting Example

Although they did not elicit the same roaring enthusiasm that the Roots to the Source show brought, the World Saxophone Quartet, featuring David Murray, Julius Hemphill, Oliver Lake and Hamiett Bluiett, provided the most arresting example of new music extrapolations.

Collectively, the ensemble play of this quartet, unaccompanied by a rhythm section, travelled between bluesy, forlorn signatures to cerebral, polysyllabic conversations, all with spirit and color. Their music was gripping and pulverizing, alternating between Euro-classicism and American jazz/pop.

Blood Ulmer closed the set with a trio consisting of bassist Amin Ali and drummer Grant Calvin Weston, who plied their music aboard sharp, choppy funk and prickly guitar excursions by Ulmer, who has been trying to live up to his billing of "the most original guitarist since Jimi Hendrix."

But the constant shrill energy of the music served to curb his effectiveness. While the aural presentation of the World Saxophone Quartet's music soothed the audience, Ulmer's gourmet pot of funk-strident gumbo was always on the front-burners, and the heat drove many in the audience to the Dorothy Chandler exits.

Night two at the Beverly Theatre, in the estimation of many in attendance, was highlighted by the John Carter Quartet featuring James Newton and Bobby Bradford. The set relied on colorful melodic snatches and free-form blowing, particularly by flutist Newton, to bring off a satisfying presentation.

Air, featuring saxophonist Henry Threadgill (and his hubcaps) with bassist Fred Hopkins and drummer Steve McCall, offered a largely disjointed set that seemed to confuse the audience at first, but glimpses of the music's jazz heritage preserved the trio's dignity and the crowd's interests.

(continued on page 15)

TELL THAT TO THE WEATHER GIRLS! *— At a recent reception in New York celebrating the Columbia Records/Entertainment Co. disco hit "It's Raining Men" by the Weather Girls, several figures associated with the song displayed their manhood. Pictured are (l-r): Bob Sherwood, vice president marketing, Columbia; Al Teller, senior vice president/general manager, Columbia; Paul Jabara, writer and producer of the song; Charles Koppelman, executive president, Entertainment Co.; Arma Andon, vice president, product development, Columbia; and Marty Bandier, vice president, Entertainment Co.*

Duran Duran

HAMMERSMITH ODEON, LONDON — Every new British music movement spawns at least one special group that will help instigate and perpetuate a new style, then cut right above the fad with a life of its own. So it is with Duran Duran, which came to prominence on the crest of the new romantic movement less than two years ago. At the time, not only did the group encapsulate the new foppish style that helped influence the entire British fashion industry with a panache all of its own, but also its spark of musical originality helped to give the entire movement content and credibility. No one could ever accuse the band of being all style and no content — it has enough of both to sustain perhaps one of the brightest new lights in British music, as it is currently proving on tour now.

Fresh from a recent stint in the U.S. supporting Blondie, Duran Duran is now consolidating its enormous U.K. success with a sold-out headlining tour that recently took in several nights at London's Hammersmith Odeon.

The audience was on its feet in exuberance throughout the concert and, with two chart albums and several hit singles under its belt, there was no shortage of Duran Duran gems being tossed at the audience to sustain a charged collective high. The set opened with "Rio," the title track from the latest LP, and then immediately launched into "Hungry Like The Wolf," a hit single from the same album.

Each member of the band delivered performances with a relaxed and steady confidence that usually takes most groups years to develop. A unique element in Duran Duran's career is the high degree of professionalism which it has developed in such a comparatively short length of time, both in terms of recorded material and live performance. This must in part be due to frontman and lead vocalist Simon Le Bon's rare talent for being a natural performer in the Ferry/Bowie/Jagger ethos, coupled with a songwriting talent that makes romantic, literate lyrics work with a rock sound that is highly charged with the best disco/dance/new wave rhythms.

Dressed in a white combat-style suit, Le Bon could have stood and done nothing and still commanded undiluted audience attention. As it was, he skillfully used every square foot of the stage, leaping, strutting, sitting and jumping to illustrate the changing rhythms and moods of each piece. The night's high-spot included a slick rendition of the new romantic anthem, "Planet Earth," from the debut EMI LP, "Duran Duran." The choppy disco rhythm weaved into a high-tech synth-rock sound had the ecstatic audience frantic with movement and killed all remaining vestiges of English reserve. While the ballad highpoint was a potent rendition of the melancholy "Save A Prayer," the last hit single from "Rio" that had the London crowds' emotions tuned to fever pitch, other memorable moments included "Hold Back The Rain" and "New Religion," both also from the "Rio" album.

nick underwood

Steel Breeze

UNIVERSAL AMPHITHEATRE, L.A. — With its pop tale of romantic rejection, "You Don't Want Me Anymore," steadily placed on the Top 100 singles chart at #19, RCA recording act Steel Breeze made an auspicious debut in the music industry. Originally from Northern California and vets of several different bar bands, the group recently made a foray into Los Angeles, opening for Kansas at the Universal Amphitheatre.

Polite applause greeted the six-piece combo as the members vaulted onto the stage and broke out into "Can't Stop This Feeling" off the band's self-titled RCA release, and lead vocalist Ric Jacobs pogoed and skipped around the rim of the stage as various other members of the group soared into their respective solos. Bassist Vinnie Pantaleoni took on singing chores for the next selection, "I Think About You," while Jacobs pranced around smacking a tambourine and contributing background harmonies.

"Dreamin' Is Easy," possibly the best-performed song of the entire evening's set, saw Jacobs resume lead vocals and keyboardist Rod Toner toss in some heavy synthesizer swirls that added an eerie, nocturnal quality to the tune. Following this number, the band breezed through several other cuts from its new album, including "Every Night," complete with axe shrieks and a spacy introduction; "The City Is Alright," a rock song about L.A. with "a touch of reggae"; and, of course, the band's hit "You Don't Want Me Anymore," which had the audience clapping along at appropriate moments and an interesting guitar-keyboard interchange.

jeffrey ressner

Joe Jackson

PALLADIUM, L.A. — Buoyed by the success of his latest A&M LP, the salsa-shaded "Night And Day," Joe Jackson recently swung into L.A. for the second time in three months in what advertisements proclaimed would be an "all-new" show. When he first arrived to promote the album back in early September, a packed crowd at the outdoor Greek Theatre was bowled over by the artist's nouveau pseudo-sophisto image and clever arrangements of his older tunes, such as an a capella version of "Is She Really Going Out With Him" sung with his backup band.

Since the Greek performance went over so well, the Paliadium show was eagerly anticipated, especially with its promise of fresh material. However, aside from the inclusion of a few older Jackson compositions, a Motown medley encore segueing "Tears of A Clown," "Uptight (Everything's Alright)," and "Heat Wave," and an inexplicable intermission that only served to break the musical momentum, the show really wasn't that much different from his earlier appearance.

Unlike the Greek gig, where the audience was given assigned seating, the Palladium crowd stood on its feet throughout the evening and was decidedly more rowdy, causing Jackson to admonish several audience members when they refused to quiet down for his slower-paced songs. Nevertheless, the mob rallied behind the vocalist/composer, and by the time he blasted into the final encore of the night, "I'm The Man," it seemed as if all of Jackson's harsh words had been forgiven and forgotten.

Special mention should be given to Jackson's backup band, which projected a sincere sense of vitality during both the Greek and the Palladium concerts. Joy Askew and Ed Roynesdal on keyboards, percussionist Sue Hadjopoulos, bassist Graham Maby and Larry Tolfree comprised an extremely tight-playing unit, and Jackson himself walled quite powerfully on saxophone during some of the numbers.

jeffrey ressner

LISTENING UP *— Executives of Churchill Records and MCA Distributing recently hosted a listening party for Roy Clark and Rodney Lay at MCA/Whitney Studios in Los Angeles following the duo's* Tonight Show *appearance. Pictured are (l-r): Al Bergamo, president, MCA Distributing; Lay; John Burns, vice president, MCA Distributing; Clark; David Webb, vice president, Churchill Records; Sam Passamano, Sr., vice president, MCA Distributing; and Jim Halsey, chairman of the board, Churchill Records.*

Music Pirates And Bootlegger Sentenced In Separate Cases

NEW YORK — Two former tape pirates who had cooperated in the investigation and trial of a Winston-Salem, N.C. bank officer received fines and suspended prison sentences last week following their Oct. 1 guilty pleas to income tax evasion charges. Benny M. Church and Richard M. Webster were sentenced in federal court in Greensboro, N.C. Church received a 12-month suspended jail sentence and was given five years probation, together with a $10,000 fine. Webster received a 10-month suspended jail term and was also given five years probation and a $10,000 fine.

Church and Webster must also spend time at a federal halfway house, 120 and 90 days, respectively, at Winston-Salem's Community Treatment Center.

In 1977, the two men pleaded guilty in federal court in Washington, D.C. to charges of interstate transportation of stolen property (ITSP), copyright infringement and conspiracy to infringe on copyrights relating to the distribution and sale of pirate tape recordings of artists, including Fleetwood Mac, Dolly Parton, and Olivia Newton-John. Both received three years probation and $18,000 fines.

They testified last year at the trial of former United Citizens Bank president Olin D. Hawkins that they purchased certificates of deposit at the bank in 1975 with money earned from their legitimate 8-track tape duplicating business. They said that Hawkins told them that they could hide large sums of cash at the bank without reporting interest. Hawkins was convicted for conspiracy to launder about $625,000 at the bank, falsifying records and failing to report cash transactions.

Church failed to report nearly $102,000 in interest income from 1976-79, and Webster did not report over $44,000 during that time. At the Hawkins' trial, a bank teller testified that Church paid $125,000 in cash and Webster $1,000 for the certificates of deposit.

Before sentencing Church and Webster, Judge Richard C. Erwin ordered Church to pay the IRS $41,922 in back taxes and penalties. Webster's attorney stated that Webster had already paid $10,000 in back taxes.

In another development, Irving L. Kauffman was sentenced last week in U.S. District Court in Philadelphia to five years suspended sentence and five years probation on one count of mail fraud; the same on one count of wire fraud; and two years suspended sentence and five years probation on two counts of copyright infringement. He was also fined $15,000.

Kauffman had been named by the FBI as a major distributor of bootleg records in the Pennsylvania area and was indicted on May 18 on 19 counts related to running a bootleg record business in Pennsylvania, New Jersey and the Delaware Valley. On Sept. 13, he pleaded guilty to the four counts for which he was sentenced.

Kauffman's indictment followed a year-long FBI investigation assisted by the Anti-Piracy Unit of the Recording Industry Assn. of America, Inc. (RIAA).

Catawba Records To Release First Albums

NEW YORK — The recently formed Catawba Records Corp., which has released only 12" pop product since June, will release its first album later this month. A gospel LP by George Conell will be followed Dec. 2 by another gospel album by Jean DuShon.

Catawba Record Corp. is headed by president and chairman Richard Mack, formerly a vice president at Columbia Records, national promotion director for RCA Records and president of Atlantic Nature's music division. Richard Scott is vice president and general manager, and Mario Medious is director of sales and marketing. Luke Stover and Peter Cox coordinate sales and marketing.

Catawba Records is headquartered at P.O. Box 117. McConnells, S.C. 29726, (803) 684-4467. Its New York office is at 159 W. 53d St., New York. N.Y. 10019. (212) 582-8812.

CBS Posts Dividends

NEW YORK — The CBS board of directors last week declared a cash dividend of 70 cents per share on CBS common stock, payable Dec. 12 to shareholders of record at the close of business on Nov. 24. The board also declared a cash dividend of 25 cents per share on CBS preference stock, payable Dec. 31 to shareholders of record at the close of business on Nov. 24.

Herbert Now President Of First American Label

LOS ANGELES — Dennis Herbert has been promoted to president of First American Records, Inc. Prior to the appointment, he held the post of vice president, finance, for the label. Herbert has served as a financial officer at various electronics-oriented corporations in Seattle before coming to First American.

Gerald B. Dennon, founder of First American, relinquished the position of president to assume the chairmanship of First American's board of directors.

COAST TO COAST

EAST COASTINGS — The rumor mill has **Blondie** pondering a parting of the ways. . . When he announced his label's departure from Warner Bros. Island honcho **Chris Blackwell** cited Warner's lack of commitment to the 12" configuration as a major reason. Now that they're with Atlantic, Island is exploiting the 12" configuration as both dance and rock product. Up-and-coming from the label are several 12" titles, including "Knife Slits Water" by England's Factory Records group **A Certain Ratio**, a remix of "Things Fall Apart" by **Christina**, "Peek-A-Boo" by **Gwen Guthrie** and "Living On The Ceiling" by England's **Blancmange**. Other Island news has guitarist **Adrian Belew** scoring the film *Return Engagement*, a documentary on **Gordon Liddy** and **Timothy Leary**. . .Rounder is about to bow a new label, Varrick Records. First releases will be "**John Fahey**'s Christmas Guitars," as well as titles by **The Nighthawks, Doug Sahm**, and **J.B. Hutto & The New Hawks**. . .**The English Beat**'s upcoming show at New York's Roseland will *really* be an early show. Doors open at 8, the band hits at 10. **Pronto**. . .Art Beat: **Geoffrey Thomas** has formed Prints of Darkness to provide graphic, art and other creative services. His past credits include photo and art work for LPs by **Utopia, Billy Squire, The Stray Cats** and **Ian North.** The new outfit can be reached at (212) 777-1983. Other design news has **Spencer Drate** completing covers for **The Nightcaps** and **Joan Jett**. . .The Bleeker Street Cinema's Agee Room is in the midst of an ambitious music series, featuring films on **Professor Longhair, the Wild Tchoupitoulas, the Neville Brothers, Clifton Chenier, Lightnin' Hopkins, Mance Lipscomb** and **Dizzy Gillespie**. Also scheduled for screening are the following double features: *No Nukes/Atomic Cafe; Rude Boy/Quadrophenia; The Last of The Blue Devils/Mingus;* and *D.O.A./Rock 'N Roll High School.* The complete schedule can be had by calling (212) 533-9270. . .Excessive conversation: While the U.S. can lay exclusive claim to being the world's breeding ground for the funk movement, the impact of music by European synthesizer bands like **Kraftwerk** on the American DJ scene has been massive. Spinners have long snipped bits of "Trans-Europe Express," and the recent success of **Afrika Bambaataa** is only its commercial culmination. Now the German group **Yello** is scoring heavy in the clubs and on U/C radio with their Stiff America title, "You Gotta Say Yes To Another Excess." In town recently for a look-see at the music's source, the trio's **Dieter Meier** stopped long enough to gab with us about the affinity between the German synthesizer movement and America's dance music scene. "We're trying to give these cold machines their soul back," said Meier, "so we sort of go back to the roots of rhythm and body, and this is where the best movers and dancers are. I went to the Roxy the other night, and I was very encouraged to see how advanced the sounds and rhythms the DJs are using are."

fred goodman

WHO CAN IT BE NOW? *— Colin Hay of Columbia recording group Men At Work, that's who. The singer/guitarist is shown during one of the band's recent sold-out performances at New York's Ritz.*

Cash Box photo by George Pejoves

POINTS WEST — The Dead Kennedys' next LP, "Plastic Surgery Disasters," should be out next month. The package will include a 28-page libretto. DK bassman **Klaus Floride** is releasing a solo single early next year, an electronic version of the tune "Shortnin' Bread" . . . **Dick Dale**, king of the surf guitar, will perform "Summer Time Blues," "The Wedge" and "Miserlou" in the flick *Surf II*, slated for theatrical release next spring . . . Speaking of movies, concert promoter **Jim Rissmiller** has optioned a screenplay called *Goodbye, My Son*, written by **Patty Lee**. It marks the clubowner/promoter's first move into the motion picture field . . . Best wishes to PolyGram publicist **Dan Pine** and his wife **Daryl**, who are expecting a child . . . The indie Rhino Records label has six albums coming out this week, including greatest hits packages by **The Box Tops** and **Freddy Cannon**; an LP of unreleased tracks by the **Beau Brummels**; a **Jimi Hendrix** interview disc; a fish-shaped EP by comedy minstrels **Barnes and Barnes**; a Christmas tree-shaped record pressed on green vinyl and featuring the **Ravers**' "Punk Rock Christmas," **Johnny Q**'s "Rockabilly Christmas" and "Santa's Gone Surfin' " by the **Malibooz**; a **Monkees** picture disc with rare B-sides, an Italian version of the group's TV theme song, heretofore unreleased mixes and other oddities; and an album of girl group songs by the **Shangri-Las, The Chiffons, The Dixie Cups, Jelly Beans, Ad-Lib** and an East Los Angeles femme band called **Thee Girls** . . . **Heart**'s personal manager recently took out a full-page ad in the *Seattle Times* responding to a scathing review of the band by *Times* critic **Patrick MacDonald**. Peppered with colorful prose, the group's manager lambasted the reviewer, calling him a "bat-brain," among other epithets . . . **Unuson** Corp., the company responsible for the Labor Day Weekend US Festival (**Cash Box**, Sept. 18), is readying for two more musical extravaganzas next spring — a country and a rock show (possibly to be held on consecutive weekends) and is asking the public to help select talent. Using a special "900" number from Nov. 15-Dec. 15, callers can vote for the performers they'd most like to see at the mega-concerts. Ten callers selected at random will receive all-expense-paid trips to the festivals, including round-trip airfare, hotel accommodations and concert tickets. The number is (900) 210-US83. A Bell Systems charge of 50 cents will be charged . . . A hutch of *Playboy* bunnies will collect toys at the doorway of the new Cabaret at the Aquarius theater in Hollywood for the First Annual Lovetoys' Celebrities Toys for Tots Benefit, Dec. 4, at 1:00 p.m. Recording artists are asked to donate autographed copies of their latest releases.

jeffrey ressner

LET'S GET PHYSICAL GETS A SCOTTY *— "Let's Get Physical," the album by MCA recording artist Olivia Newton-John, which went platinum last December, recently won a Scotty Award from the 3M Co. 3M also contributed $1,000 to the Muscular Dystrophy Assn. in the name of the LP. Newton-John (r) is shown displaying her award to Dystrophy poster child Kelsey Neumann (l) at the recent award ceremony.*

QUINCY JONES ACCEPTS 3M AWARD *— Quincy Jones recently accepted the 3M "Scotty" Award, Music Scholarship check for $5000 from Martin Dombey, 3M Los Angeles area audio specialist, and Larry Drohman, 3M Western area sales manager. Jones donated the check to Seattle Central Community College. Jones was selected for the award by the program's board of governors when they chose his "The Dude" LP as Best of the Best among all Scotty Award winners of this past year. Pictured are (l-r): Dombey, Jones and Drohman.*

L.A. Kool Jazz Diverse Roster Attracts Mixed Audiences

(continued from page 13)

The duet presentation by pianist Muhal Richard Abrams and reedman Anthony Braxton was a singular exercise in over-indulgence, a fact underscored by the undercurrent of audience conversation during their set.

Lester Bowie returned to the L.A. Kool Jazz fore as a member of the highly acclaimed Art Ensemble of Chicago Nov. 9 at the Santa Monica Civic Audltorium. Despite torrential rainfall, the venue was nearly two-thirds full for the Ensemble's "great black music — ancient to the future."

The special performance/music presentation by this group — utilizing an elephant's-weight worth of instruments, African tribal and American ghetto garb, strange effects, and face paints — was based on a wide range of music from thunderous and transcendental rhythmic journeys to quasi-jazz/classicism. In many instances, the quintet, comprised of trumpeter Bowie, Joseph Jarman (reeds and percussion), Roscoe Mitchell (reeds and percussion), Famadou Don Moye (percussion) and Malachi Maghoustus Favors (bass and percussion), embarked on undulating sonic exploration of their instruments' parameters, only to segue easily into almost (almost mind you) hummable be-bop of swing trots.

The Alwin Nokolais Dance Theatre Troupe closed the evening with highly-engaging performance interpretations set to electronic scores composed by Nikolais, whose work here would rival the abstract moodiness of Gunther Schuller's synthetic warblings. A piece called "Tensile Involvement" shined the brightest during presentation, as the troupe used elastic strands, stretching from floor to rafters, in a swirling array of emotional interpretation. Keying on dazzling ring-skirted costumes, the "Trio From Vaudeville" triumphantly used sparse movement with form to achieve pointed emotional impact.

The final night of the festival, held at the Santa Monica Civic, underscored the fault in the mixed billing strategy and also provided a glimpse of future promise for such a festival line-up.

While Roscoe Mitchell of the Art Ensemble, returning with his group Sound and Space, explored dissonance as form, which drove much of the sold-out audience to the lobby, violinist Leroy Jenkins and his electrified group Sting infused wit and humor into music that was sometimes as abstract as that offered by Sound and Space.

Complex, colorful and multifaceted music characterized the opening of Sting's set, which did not gain momentum with the audience, assembled primarily to imbibe headliner Laurie Anderson, until violinist Terry Jenoure interpreted some music through vocals. "No Banks River" eased the tension Jenkins and company created with "A Little Blue Peeks Through" and focused attention on what was to come.

Sting's music was a smart mixture of classicism, the roots of blues and jazz resulting in contemporary new music. Jenoure's vocal forays and accompaniment by band members James Emery, Brandon Ross (guitars), Richard Radu Williams (bass) and Thurman Barker (percussions) were consistently fresh and soulfully playful.

When it was apparent that Laurie Anderson would close the festival, curiosity was piqued. The multi-media artist's billing as the finale headliner may have been criticized by local press and hard-core jazz fans, but the audience that had been excited by Sting came alive for Anderson.

Seemingly a cross-pollination between a present day Ken Nordine and a high-tech Lene Lovich, Anderson's equally androgynous presentation was a collection of puns, fun, political statements and "more — much more."

Great Black Music

Where the Art Ensemble of Chicago's performance stems from the African and Afro-American experience, Anderson's sparse music, visually stimulating presentation is steeped in tales of America's common man/woman. Spinning "new beatnik" poems into a quilt of vignettes consisting of the woes of an incestuous Kentucky family, scourges of modern medicine and technology, the subterranean devils that haunt lost souls on a subway and more, the artist's show immediately brought on laughter and curious awe.

Employing electronically-altered voices, tape loops, synthesizers, a pair of souped-up violins, slides, films and "hand gestures," Anderson created sound and sight that fitted like a subliminal glove around the consciousness of her fans and detractors.

Her presence as the most popular act featured during the L.A. Kool Jazz, which many felt to be an unlikely choice, was addressed allegorically in one piece. In presentation extolling the common man, his aspirations and goals, a plow-riding farmer, whose symbolic image was flashed on the screen, said he would "Stay The Course," and then a slide flashed "Vote Republican."

Laurie Anderson will more likely continue as a bastion of new music than a cheerleader/spokesperson for conservative politics, much to the joy of her ardent and new-found fans and much to the relief of the nation's republicans.

TOP 30 ALBUMS

			Weeks On Chart
1	**TWO OF A KIND** EARL KLUGH/BOB JAMES (Capitol ST-12244)	9	3
2	**INCOGNITO** SPYRO GYRA (MCA-5368)	1	6
3	**CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND** VARIOUS ARTISTS (Warner Bros. 9 23718-1)	4	4
4	**AS WE SPEAK** DAVID SANBORN (Warner Bros. 9 23650-1)	2	21
5	**HANDS DOWN** BOB JAMES (Tappan Zee/Columbia FC 38067)	5	20
6	**WE ARE ONE** PIECES OF A DREAM (Elektra 9 60142-1)	6	18
7	**OFFRAMP** PAT METHENY GROUP (ECM-1-1216)	3	27
8	**MOVING TARGET** GIL SCOTT-HERON (Arista AL 9506)	7	9
9	**OFF THE TOP** JIMMY SMITH (Musician/Elektra 9 60175-1)	10	13
10	**LET ME KNOW YOU** STANLEY CLARKE (Epic FE 38086)	11	14
11	**KENNY G** (Arista AL 9608)	12	6
12	**WORDS, SOUNDS, COLORS, AND SHAPES** DONALD BYRD and 125TH STREET, N.Y.C. (Elektra 9 60188-1)	15	5
13	**OUT OF THE SHADOWS** DAVE GRUSIN (GRP/Arista 5510)	8	18
14	**RADIANCE** JEFF TYZIK (Capitol ST-12224)	14	5
15	**WINTER INTO SPRING** GEORGE WINSTON (Windham Hill C-1019)	13	17
16	**CITYSCAPE** CLAUS OGERMAN/MICHAEL BRECKER (Warner Bros. 9 23698-1)	17	8
17	**TOUCH THE FEELING** STIX HOOPER (MCA-5374)	27	2
18	**HEATWAVE** CAL TJADER and CARMEN McRAE (Concord Jazz CJ-189)	19	7
19	**DESIRE** TOM SCOTT (Musician/Elektra 9 60162-1)	20	12
20	**CHANCE ENCOUNTER** RAMSEY LEWIS (Columbia FC 38294)	—	1
21	**TOUCHSTONE** CHICK COREA (Warner Bros. 9 23699-1)	18	10
22	**IN LOVE'S TIME** DAVE VALENTIN (GRP/Arista 5511)	23	17
23	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	16	66
24	**ROYAL JAM** THE CRUSADERS (MCA 2-8017)	21	22
25	**THE DUDE** QUINCY JONES (A&M SP-3721)	26	85
26	**LIVE AT THE PLUGGED NICKEL** MILES DAVIS (Columbia C2 38266)	—	1
27	**LOOKING OUT** McCOY TYNER (Columbia FC 38053)	28	20
28	**COME MORNING** GROVER WASHINGTON, JR. (Elektra 5E-562)	30	50
29	**THE BEST** QUINCY JONES (A&M SP-3200)	25	16
30	**ECHOES OF AN ERA 2/THE CONCERT** (Musician/Elektra 9 60165-1)	24	12

ON JAZZ

CTI'S SCENE — As a pioneer in jazz recording and packaging, CTI Records was unmatched during the late '60s and '70s. Its roster, which featured the likes of **Freddie Hubbard, Grover Washington, Jr., George Benson, Hubert Laws** and **Deodato**, revolutionized the way major record companies regarded jazz, exposing previously untapped commercial avenues and helping to establish numerous musicians as major artists. While the company is still going strong, releasing new albums by **Joe Henderson and Art Farmer, Jim Hall** and **Chet Baker**, and the fusion group **Silk** in its new 9000 Series, the great titles that made CTI famous were unfortunately deleted from the catalog. Happily, many of them have now been restored, with plans calling for the reintroduction of the bulk. **Duke Dubois**, CTI's director of national promotion, informs us that the company's 6000 Series, featuring albums by **Airto**, Laws, Benson, Deodato, Hubbard and others at $5.98, presently includes 20 titles and will continue to expand until it includes over 50 albums from the historic catalog. "We felt that releasing the titles at a midline price would help to make them more available to collectors," said Dubois. Hand-in-hand with the 6000 Series will be the label's 8000 Series, a full-priced line featuring other gems from the catalog, remastered by **Rudy Van Gelder** to further enhance the sound of the already superior recordings. "The 8000's will sound even better than the originals," pledged Dubois. As for new frontline product, plans call for the addition of approximately 12 new titles a year in the 9000 Series. "We expect to be releasing about one a month," said Dubois, "and it will all be absolutely fresh material. We hope to have that rolling by January."

REISSUES *— Saxophonist Grover Washington, Jr. (above), and other artists that gained popularity as part of the CTI Records roster, will soon have their product re-released by the company (see column story).*

RECORDS RECORDS RECORDS — New offerings from Elektra include "Home Again," by tenorman **Stanley Turrentine** produced by **Chuck Jackson** and featuring **Irene Cara**; "Rit/2" by guitarist **Lee Ritenour**, featuring his steady working band of **Eric Tagg, Harvey Mason, Don Grusin** and **Nathan East** as well as **Alex Acuna, Paulinho DaCosta**, and **Tom Scott**; and "One Down," by New York trio **Material** with guests **Nona Hendryx, Nile Rodgers, Oliver Lake, Fred Firth, Archie Shepp, Yogi Horton, Daniel Ponce, Ronnie Drayton, Nicky Marrero, Whitney Houston** and **Nicky Skopelitis** marks a departure from the group's earlier eclecticism in favor of a more commercial but no less challenging sound. Thinking music fans are urged to give this one a spin, as Material promises to be one of the most important music collectives of the '80s, with group members **Michael Beinhorn** and **Bill Laswell** producing LPs by Hendryx, **Lenny White** and **Herbie Hancock**. And be on the lookout for a solo album by bassist Laswell on

(continued on page 33)

TOP 200 ALBUMS

Men At Work's Debut LP Wrests Top Spot From Cougar

by Mark Albert and Ken Kirkwood

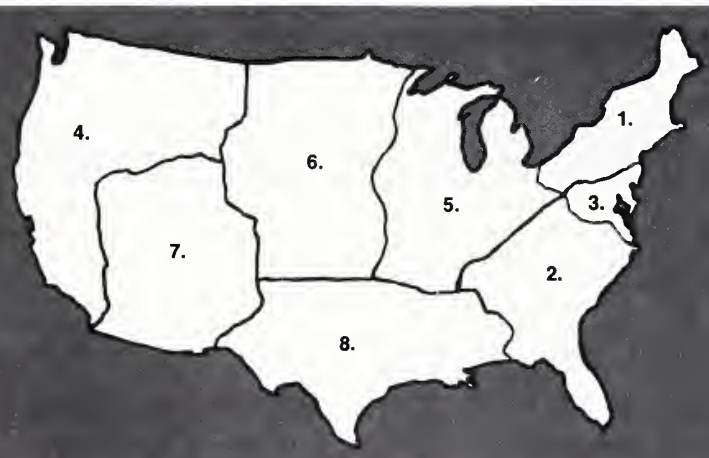
TOP STORY OF THE WEEK Is Men At Work. The group's debut album, "Business As Usual," vaults into the #1 position with a bullet from #4, unseating John Cougar, who held the top spot for 11 straight weeks. Retail action very heavy in the East, West and Midwest, with #1 reports out of New York City, Boston, Philadelphia, San Francisco, Portland, Denver, Kansas City, Cleveland, Miami and Memphis. Top 15 rack sales reported as well. The new single, "Down Under," jumps to #53 bullet on the Pop Singles chart, up from #71.

TOP TEN HIGHLIGHTS — Lionel Richie jumps into the Top Five with a two-point move to #4 bullet. Strong sales out of all regions, led by the South, Midwest and the West, to go along with Top 15 rack reports. His "Truly" single goes to #3 bullet, up from #4 on the Pop Singles chart, and to #3 bullet from #5 on the Black Contemporary (B/C) Singles chart . . . Billy Joel, at #5 bullet, has continued with good retail support in the East, South and Midwest, plus Top Ten rack sales . . . Olivia Newton-John jumps to #7 bullet, up from #9. Retail strength remains fair in all regions, with solid Top Five rack reports . . . This week's one new entry into the Top Ten is Stray Cats, which jumps to #10 bullet, up from #15. Very strong retail everywhere, led by the West, Midwest and East. Top 30 rack sales, and the single, "Rock This Town," goes to #25 bullet, up from #30, on the Pop Singles chart.

TOP 100 HIGHLIGHTS — Donald Fagen jumps to #16 bullet, up from #22. Retail activity is strong in the Midwest, South and West, with good initial rack reaction. His "I.G.Y. (What A Beautiful World)" single goes to #23 bullet, up from #25 . . . Daryl Hall & John Oates climb to #18 bullet, up from #24. Very strong retail in the Midwest, East and West. Top 25 rack sales. The "Maneater" single explodes into the Top Ten at #8 bullet, up from #16 . . . Supertramp takes an 18-point jump to #19 bullet. Very strong second-week sales out of the Midwest, West and South, with nice early rack response. The "It's Raining Again" single goes to #15 bullet for #23 on the Pop Singles chart . . . The Clash picks up beind the strength of its "Rock The Casbah" single and jumps to #26 bullet, up from #32. Continued strong retail action on the coasts, with positive gains in the South and Midwest. The single goes to #42 bullet from #51 . . . Dan Fogelberg takes a huge 34-point jump to #38 bullet in his second week. Good retail out of the Midwest, South and East. His "Missing You" single goes to #29 bullet, up from #23 . . . Emmylou Harris jumps to #63 bullet, up from #81 in her third week. Doing very well in the West, Midwest and East, with positive rack reaction as well . . . Dionne Warwick moves to #67 bullet, up from #85. Retail action is very good in the Midwest, South and East. Her "Heartbreaker" single goes to #26 bullet from #29 on the Pop Singles chart, and to #41 bullet, up from #47, on the B/C Singles chart . . . Adam Ant goes to #69 bullet from #83 in his fourth week. Selling quite well in the East, Midwest and South. His "Goody Two Shoes" single hits the pop singles chart at #81 bullet . . . Eagles "Greatest Hits" LP leaps into the Top 100 at #71 bullet, up from #115, in its second week. Best retail in the Midwest, West and South . . . The duo of Earl Klugh and Bob James jump to #73 bullet, up from #119, after only three weeks. The LP also vaulted into the top spot on the Jazz Albums chart and moved to #54 bullet, up from #60, on the B/C Albums chart. Best retail action reported in the West, Midwest and East . . . Toni Basil moves 14 points to #75 bullet, with good retail in the West, South and East. Her "Mickey" single jumps 10 points to #16 bullet . . . Laura Branigan jumps 16 points to #76 bullet. Selling well in the Midwest, East and West. Her "Gloria" single pops into the Top Ten at #7 bullet, up from #11 . . . The live jazz album, "Casino Lights," featuring various artists, jumps to #88 bullet, up from #111. Best retail in the Midwest, East and South. The album goes to #37 bullet from #44 on the B/C Albums chart and to #3 bullet from #4 on the Jazz chart.

RECORDS TO WATCH — Two of the hotter new B/C albums doing well are by the Bar-Kays and Con Funk Shun. The Bar-Kays, at #111 bullet, up from #129, are off to a good start in the South, West and Midwest. The album goes to #34 bullet from #50, and its "Do It" single jumps to #22 bullet from #31 on the B/C Singles chart. Con Funk Shun leaps to #114 bullet from #138 in its second week. Best retail in the Midwest, West and South. Its album debuts on the B/C Albums chart at #42 bullet . . . Saga jumps to #118 bullet, up from #141. Good retail in the East, Midwest and West.

DEBUTS — The top debut of the week is Marvin Gaye at #31 bullet. Gaye also debuts at #7 bullet on the B/C Albums chart. Exceptional first week sales out of the East, South and Midwest . . . Pat Benatar debuts at #41 bullet. Good initial retail in the West, Midwest and East . . . Tom Petty and the Heartbreakers come in at #45 bullet. Best reaction at the retail levels in the West, Midwest and South. His "You Got Lucky" single jumps to #59 bullet from #78 . . . Prince debuts at #77 bullet. Best initial retail reaction in the South, West and Midwest. His album debuts on the B/C Albums chart at #31 bullet. His "1999" single goes to #5 bullet from #7 on the B/C Singles chart, and to #68 bullet, from #76 on the Pop Singles chart . . . Joni Mitchell hits the chart at #93 bullet. Best initial reaction in the West, Midwest and East . . . Rod Stewart debuts at #102 bullet with good retail in the Midwest, South and West . . . Devo comes in at #107 bullet with good first week sales in the Midwest, South and West . . . George Harrison debuts at #110. Best retail acceptance in the East, Midwest and South . . . The Beatles debut at #136 bullet, with good retail in the Midwest and East . . . Skyy comes in at #145 bullet. Retail action in the South, Midwest and West . . . The Oak Ridge Boys comes on at #168 bullet, with good initial action at the rack level . . . Other debuts this week include Johnnie Taylor at #177, The Spinners at #180 and the Pointer Sisters at #192.



Regional Album Analysis

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

NATIONAL BREAKOUTS

1 MARVIN GAYE
2 DAN FOGELBERG
3 PAT BENATAR
4 TOM PETTY
5 PRINCE
6 JONI MITCHELL
7 MISSING PERSONS
8 EARL KLUGH/BOB JAMES
9 DIONNE WARWICK
10 *AN OFFICER & A GENTLEMAN*
11 EMMYLOU HARRIS
12 ALABAMA
13 ROD STEWART
14 LAURA BRANIGAN
15 BAR-KAYS

NORTHEAST 1.

1 MARVIN GAYE
2 DAN FOGELBERG
3 PAT BENATAR
4 JONI MITCHELL
5 MISSING PERSONS
6 VANITY 6
7 TOM PETTY
8 PRINCE
9 ADAM ANT
10 ABC

SOUTHEAST 2.

1 MARVIN GAYE
2 DAN FOGELBERG
3 PAT BENATAR
4 PRINCE
5 DIONNE WARWICK
6 EARL KLUGH/BOB JAMES
7 ROD STEWART
8 ALABAMA
9 BAR-KAYS
10 TOM PETTY

BALTIMORE/ WASHINGTON 3.

1 MARVIN GAYE
2 PAT BENATAR
3 DAN FOGELBERG
4 TOM PETTY
5 DIONNE WARWICK
6 PRINCE
7 JONI MITCHELL
8 BOB KLUGH/BOB JAMES
9 LAURA BRANIGAN
10 *AN OFFICER & A GENTLEMAN*

WEST 4.

1 PAT BENATAR
2 TOM PETTY
3 MARVIN GAYE
4 MISSING PERSONS
5 JONI MITCHELL
6 DAN FOGELBERG
7 PRINCE
8 EARL KLUGH/BOB JAMES
9 EMMYLOU HARRIS
10 ABC

MIDWEST 5.

1 DAN FOGELBERG
2 MARVIN GAYE
3 PAT BENATAR
4 TOM PETTY
5 PRINCE
6 JONI MITCHELL
7 LAURA BRANIGAN
8 ROD STEWART
9 JEFFERSON STARSHIP
10 *AN OFFICER & A GENTLEMAN*

NORTH CENTRAL 6.

1 DAN FOGELBERG
2 ALABAMA
3 *AN OFFICER & A GENTLEMAN*
4 RICKY SKAGGS
5 WAYLON & WILLIE
6 DOLLY PARTON
7 DIONNE WARWICK
8 EDDIE RABBITT
9 MORE JAZZERCISE
10 EMMYLOU HARRIS

DENVER/PHOENIX 7.

1 MISSING PERSONS
2 DAN FOGELBERG
3 EMMYLOU HARRIS
4 PAT BENATAR
5 TOM PETTY
6 MARVIN GAYE
7 JONI MITCHELL
8 PRINCE
9 CON FUNK SHUN
10 JEFFERSON STARSHIP

SOUTH CENTRAL 8.

1 MARVIN GAYE
2 MISSING PERSONS
3 DAN FOGELBERG
4 EAGLES
5 JONI MITCHELL
6 BAR-KAYS
7 ONE WAY
8 PRINCE
9 TOM PETTY
10 PAT BENATAR

WHAT'S IN-STORE

SONGBOOK PICKS UP—United Artists Music reports that its *Richard Leigh Songbook*, which was originally compiled to promote new recordings and performances of 20 songs by the country tunsemith, has now been picked up by seven major music book distributors who are backing the $6.95 volume with full sales programs. The book contains such well-known country fare as "Don't It Make My Brown Eyes Blue" and Mickey Gilley's recent #1, "Put Your Dreams Away," which Leigh co-wrote with **Wayland Holyfield**.

GANDHI SOUNDTRACK SET FOR RELEASE—RCA Records will release the soundtrack to *Gandhi* in early December to coincide with the film's opening Dec. 8 in New York, Los Angeles, Toronto and Washington. The spectacle, which took director **Sir Richard Attenborough** almost 20 years to complete and includes a re-enactment of Gandhi's funeral with 300,000 extras, premieres Nov. 30 in New Delhi and will then be shown at a Royal Gala in London on Dec. 2, followed by similar benefit events in New York and Washington. **Ravi Shankar** and **George Fenton**, who has had extensive involvement in British theater and television, composed the music with the goal of bringing together the sounds of East and West. They apparently succeeded so well that RCA chief **Robert Summer** issued a statement to honor the label's acquisition of the soundtrack, which is unusual for soundtrack product.

HALLOWEEN TREAT — *Roundder/EMI America recording artist George Thorogood made an in-store appearance last month at the Record Bar in Las Cruces prior to a performance at New Mexico State University. Thorogood's visit was the first time a retailer in Las Cruces hosted an in-store.*

CHRISTMAS SOUL RETAILER SPECIAL—QAG Records, the label that has put out the "Christmas Soul Special" album noted in last week's story on new Christmas products (**Cash Box**, Nov. 13), wants it known that in-store play copies and album flats are now available to any retailer requesting them. Interested parties should contact **Roy Norman** at Music Marketing Systems, (212) 977-4166. He is also ready to sell copies of the record direct to those retailers who can't get the record through independent distribution. The album features **Wilson Pickett**, **Mary Wells**, **Martha Reeves**, **Shirley Alston**, **Sam Moore** and **Ben E. King.**

FLIPSIDE FESTIVAL—The WLS Rock Festival produced by Chicago's **Flip Side** drew 32,000 to the Arlington Race Track's indoor facility two weekends ago. The 23 bands that played during the three-night event included such national acts as **Judas Priest**, which proved the biggest draw, **Donnie Iris** and **Eddie Money**, as well as notable regional and local fare, including **Shoes**, **Lamont Cranston**, the **Elvis Brothers**, **Heavy Manners** and the **B'zz.**

S.O.S.FOR PBS—**Roslyn Kern**, product development manager for Gemcom, Inc., says that viewer response to television soundtracks of recent BBC productions aired on PBS has let to assistance from the network's 208 local stations in directing callers to either local retailers handling Gemcom's BBC Records & Tapes line or directly to Gemcom itself. According to Kern, the stations received so many calls asking for the music to the current *The Magic Of Dance* and *Flight Of The Condor* series that they were relieved to find out how and where to refer them and are going so far as to include price and purchasing information in markets where the independently distributed records aren't available. To further capitalize on its BBC catalog, Gemcom is set to release a two-record "Best Of BBC Themes" collection containing music from the 21 most popular BBC-TV series including *The Forsythe Saga, War And Peace* and *Monty Python's Flying Circus.* In addition, a two-record *Dr. Who* set also containing a seven-inch *Dr. Who &*

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Activision Sets Five Week "Pitfall Treasure Hunt"

LOS ANGELES — Activision is embarking upon a five week-long promotion in support of "Pitfall!" as an Intellivision-compatible video game cartridge. The promotion focuses on a "Pitfall Treasure Hunt," which offers $40,000 in gold as its prize.

Beginning the week of Nov. 15 and running through the week of Dec. 13, the contest will take place in eight markets — Philadelphia, Kansas City, Seattle, San Jose, Cincinnati, Detroit and Nassau County, Long Island, N.Y. The top winner in each market will receive $5,000 in gold.

Local newspaper advertising will support the Treasure Hunt in each market and various radio stations will be tied into the promo. Co-op ad slicks will be supplied for both the Atari and Intellivision versions of the game. In addition, Treasure Hunt flyers will be distributed at local high schools in all markets.

A Pitfall Adventure Team will be making appearances at participating dealers, according to the company, looking for "Pitfall Harry," the game's namesake. Team members will give contestants tips on how to avoid pitfalls on the hunt and find the treasure.

Treasure maps of the lost kingdom of Enarc (depicted in the game) will be available from all participating retailers. The maps are filled with the same pitfalls as in the game and contain the secret path to $5,000 in gold.

Radio stations tied into the contest will give out one clue each week for five weeks, which will also be posted in Pitfall! Treasure Hunt Headquarters, located in the video game departments of participating retailers. To unlock the secrets to the map, contestants must follow the directions in the weekly clues.

At the end of the five weeks, the contestant makes his or her choice, marks his route and the location of the treasure on the map and sends it to Pitfall Harry. If more than one person in each market arrives at the correct treasure location, all the successful hunters will meet for a round-robin tournament of Pitfall!

Barking Pumpkin Inks Valley Girl' Pact

LOS ANGELES — Barking Pumpkin Records has entered into an agreement with Stanford Blum Enterprises for exclusive worldwide licensing rights to the single "Valley Girl" by Frank and Moon Zappa.

According to the label, 18 licenses have already been sold for various products which all carry the Valley Girl name, including a doll, a clothing line, cosmetics line, jewelry, posters, ceramics and greetings cards. Negotiations are under way for a video game. A Valley Girl logo has been created by Rod Dyer to be used in conjunction with the products.

The title "Valley Girl" and the Valley Girl Lyrics are copyrighted and trademarked by Munchkin Music and, according to Blum, "any persons or companies who infringe on these rights, we intend to go after." A recent suit was filed in Los Angeles Federal Court against Computer One Industries for manufacturing and selling a line of Valley Girl shirts.

RCA Christmas 45 Aids Sickle Cell Group

NEW YORK — RCA Records is releasing a single recording of "The Christmas Song" by Michael Wycoff, who has pledged all his royalties from sales of the disc to the National Assn. For Sickle Cell Disease (NASCD). Wycoff's version of the holiday standard was produced by Webster Lewis for the Record Logic Corp. and will be available Nov. 15. Record Logic Corp. president Tom Cossie and Lewis are also donating their royalties to the NASCD.

PLUS PROFIT

TOP SELLING VIDEO GAMES

1 Pitfall • Activision AX018
2 Frogger • Parker Brothers 5300
3 Donkey Kong • Coleco 2451
4 Megomania • Activision AX017
5 Bezerk •Atari CX 2640
6 Pac-Man • Atari CX 2646
7 Zaxxon • Coleco 2435
8 The Empire Strikes Back • Parker Brothers 5050
9 Lock 'N Chase • Mattel 5663
10 Defender • Atari CS 2609
11 Venture • Coleco 2457
12 Earthworld • Atari CX 2656
13 Star Raiders • Atari CX 2660
14 Dungeons and Dragons • Mattel 3410
15 Mousetrap • Coleco 2459

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bale Cynwyd, Stratford — New York • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Liebermen — Kenses City.

TOP SELLING ACCESSORIES *

Allsop III Cassette Head Cleaner
Carroll Country 45 Record Crates
D-Stat Record Mat
(S) Discwasher D-4 1¼ oz. Refil Fluid
Discwasher D-4 System Kit
Maxell LNC-90
Maxell UD-90 (3/Bag)
Maxell UDXL-II C-60
(S) Maxell UDXL II C-90
Maxell T-120 (videocassette)
Memorex C-90 (3/Bag)
Memorex Cassette Head Cleaning Kit
Scotch T-120 (Videocassette)
TDK Cassette Head Cleaning Kit
TDK DC-90 (2/Bag)
(S) TDK SAC-90
TDK SAC-90 (2/Bag)

COMPILED FROM: Gary's — Virginia • Peeches Records — Cincinneti, Cleveland, Columbus • Karma — Indienepolis • Licorice Pizze — Los Angeles • Musicland — St. Louis • Recprd Theetre — Cincinneti • Alte — Phoenix • Disc-O-Mat — New York City • Tower Records — Secremento, Seattle • Sound Video, Unltd. — Chicago • Ceveges — Buffalo • Dan Jey Music — Denver.

TOP SELLING MIDLINES

The Blasters • Over There — Live at the Venue, London • Slash/Warner Bros. 1-23735
Kurtis Blow • Tough • Mercury/PolyGram MX-1-505
T-Bone Burnett • Trap Door • Warner Bros. 9 23691-1B
Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
Crosby, Stills and Nash • Atlantic SD-8229
The Doors • Elektra EKS 75007
Duran Duran • Carnival • Capitol ST-15006
Dan Fogelberg • Souvenirs • Full Moon/Epic PE 33137
Crystal Gayle • Classic Crystal • United Artists LOO-982
Janet Jackson • A&M SP-6- 4907
(S) **Joe Jackson** • Look Sharp! • A&M SP-4743
The Jam • The Bitterest Pill (I Ever Had To Swallow) • Polydor/PolyGram PXI 506
Billy Joel • Piano Man • Columbia PC 32455
Carole King • Tapestry • Epic PE 34946
Tom Petty and the Heartbreakers • MCA SR 52006

COMPILED FROM: Licorice Pizze — Los Angeles • Musicland — St. Louis • Record Theatre — Cincinnati • Alte — Phoenix • Disc-O-Met — New York City • Peaches Records — Cincinneti • Tower Records — Secremento, Seattle • Charts — Phoenix • Sound Video, Unltd. — Chicego • Dan Jey Music — Denver •Gary's — Virginia • Karma — Indienepolis.

* Excludes T-Shirts & Paraphernalia (S) Heavy Sales

FONDA WORKS OUT IN DENVER—*Denver's American Home Video outlet was the site of the first autographing session by actress Jane Fonda for her Karl Video Corp. cassette,* Jane Fonda's Workout. *More than 1,000 showed up to American's mall location. Pictured are (l-r): Ed Hanlon, Karl Video Corp; Jim Kelly, American Home Video; Fonda; and Jim Silverman, Commtron, a Karl Video Corp. distributor.*

Hilford: Management A Priority

(continued from page 5)

tal market than it is now, which is a little bit hard to understand because the report of the Nielsen survey I saw indicated that 97% or 98% of all transactions right now are rental.

"I think that other kinds of product will come to market over time which will be specifically designed for sale and repeated viewing and retention in a way that motion pictures are not. But I certainly don't expect it to change in terms of movies."

What of efforts on the part of other companies to actively promote sales and discern whether such a market exists given a lower price point, such as Paramount's test with *Star Trek II: The Wrath Of Khan* at $39.95? Does Hilford see CBS/Fox and other companies reducing their prices if that title is the overwhelming success that Paramount and dealers are hoping for?

"No," he answered unreservedly. "I think the *Star Trek* thing was a very clever promotion of a one shot, highly collectible item and that applies to almost nothing else in terms of movies. Whether it worked for them economically or not, I'm not sure. I don't think it's an indicator of what's going to happen in the industry at all."

While acknowledging the fact that CBS/Fox has cut its own prices slightly in the past few months "in keeping with the present condition of the marketplace . . . we're dealing with that." Any further price reductions, Hilford believes, may be dependent "on distributors' relations with retailers.

"However, my sense is that they (prices) won't (be lowered) in terms of cassettes of movies," he offered in summation.

On the other hand, Hilford sees "other kinds" of programming beyond motion pictures having an "increasing importance" in the future of home video, and he doesn't write off the potential sales market for these types of titles.

"I have a strong sense that while the motion picture form totally dominates the marketplace today (and) will certainly continue to be important . . . I think the creation of other types of programming will have increasing importance," he suggested. "Not tomorrow morning, but over a period of time."

Does Hilford see CBS/Fox's role in this being heightened? "Very much so," he said. "There are some people here now who have been working on it, and I suspect that they will be working harder and there will be some more people here doing the same thing."

CBS/Fox is already seeing some sales success with the recently-released first edition of *Playboy Video*, according to a number of dealers, and Hilford said that he "wasn't surprised." "The irony of the *Playboy* thing is that on behalf of *Playboy* I made the deal a year ago with CBS/Fox, so I have to live with it," he chuckled. "The initial reports that I've seen are very promising, but not surprising.

"I think there is a hunger out there for different kinds of programs — cultural, sports, informational and educational — lots of different things," he added.

It's not surprising that Hilford is so bullish on non-movie programming, either, given his prior experience in marketing original productions for pay-TV. (He also points out that while with Rainbow, he engineered the "joint venture deal with *Playboy* to form what is now The *Playboy* Channel or what will be The *Playboy* Channel on Nov. 19.")

What does Hilford see as the biggest problem in the marketplace? The fact that, even as an academician (he is an adjunct professor at the New York University School of the Arts' Interactive Telecommunications Program) who has studied the field thoroughly, neither he nor anyone else can predict what the future will bring.

"Well, in a sense, the problem in the marketplace is that this industry is still very much an infant," he concluded. "It is very hard to project what is really going to happen five years from now."

VOYEURISTIC VIDEO—*Director Simon Milne (l) gives some instructions to EMI America recording artist Kim Carnes during the videotaping of a clip for her current single "Does It Make You Remember." The clip is one of the final pieces to a full-length production for Carnes' LP, "Voyeur."*

ITA Presents Five Golden Video Discs

NEW YORK — The International Tape Assn. (ITA) has presented Golden Videodisc Awards to *M*A*S*H, Goldfinger, The Muppet Movie, Star Trek — The Motion Picture* and *Airplane*, all on RCA SelectaVision videodiscs. The award represents the sale of over $1 million at retail list price value of a program on a videodisc.

TOP 30 VIDEOCASSETTES

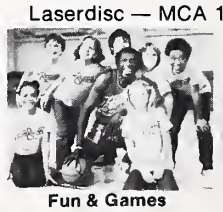
		11/13	Weeks On Chart
1	**CONAN THE BARBARIAN** MCA Distributing Corporation 77010	1	9
2	**QUEST FOR FIRE** 20th Century-Fox Video 1148	2	4
3	**DEATH WISH II** Warner Home Video 26032	3	7
4	**DEATHTRAP** Warner Home Video 11256	4	7
5	**ON GOLDEN POND** 20th Century-Fox Video 9037	6	25
6	**THE SWORD AND THE SORCERER** MCA Distributing Corporation 71010	7	3
7	**CHARIOTS OF FIRE** Warner Home Video 70004	5	13
8	**STAR WARS** 20th Century-Fox Home Video 1130	8	24
9	**NICE DREAMS** Columbia Pictures Home Entertainment 10456	10	7
10	**VICTOR VICTORIA** MGM/UA 00151	21	2
11	**THE COMPLEAT BEATLES** MGM/UA 00166	18	3
12	**DEAD MEN DON'T WEAR PLAID** MCA Distributing Corporation 77011	14	3
13	**CAT PEOPLE** MCA Distributing Corporation 77008	11	25
14	**JANE FONDA'S WORKOUT** KVC/RCA Karl Video Corporation 042	12	21
15	**ARTHUR** Warner Home Video 72020	9	29
16	**THE AMATEUR** 20th Century-Fox Video 1147	24	3
17	**SHARKEY'S MACHINE** Warner Home Video 72024	15	16
18	**BODY HEAT** Warner Home Video 70005	19	2
19	**THE SEDUCTION** Media Home Entertainment M-196	13	8
20	**PARTNERS** Paramount Home Video 1446	17	10
21	**ESCAPE FROM NEW YORK** Embassy BA 1601	—	1
22	**RAGTIME** Paramount Home Video 1486	16	19
23	**PRIVATE LESSONS** MCA Distributing Corporation 71008	23	22
24	**TAXI DRIVER** Columbia Pictures Home Entertainment 10542	20	11
25	**AUTHOR AUTHOR** CBS/Fox Video 1181	—	1
26	**SOME KIND OF HERO** Paramount Home Video 1118	26	14
27	**WRONG IS RIGHT** Columbia Pictures Home Entertainment 10565	29	2
28	**CUTTER'S WAY** MGM/UA 00154	22	5
29	**ABSENCE OF MALICE** Columbia Pictures Home Entertainment 1005	27	20
30	**BUTTERFLY** Vestron V6007	28	12

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys'-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia, Video Showcase-Federal Way, Movies To Go — Clayton.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

REDS
Cassette — Paramount 1331 . . . $79.95
A WOMAN CALLED GOLDA
Cassette — Paramount 85020 . . $69.95
MR. MAGOO'S CHRISTMAS CAROL
Cassette — Paramount 2320 . . . $29.95
PRIVATE LESSONS
Laserdisc — MCA 16-027 . . . . . $29.95
GHOST STORY
Laserdisc — MCA 11-013 . . . . . $29.95
BATTLESTAR GALLACTICA
Laserdisc — MCA 19-006 . . . . . $29.95
MISSING
Laserdisc — MCA 10-034 . . . . . $29.95
THE BORDER
Laserdisc — MCA 10-033 . . . . . $29.95
CAT PEOPLE
Laserdisc — MCA 11-014 . . . . . $29.95
DEAD MEN DON'T WEAR PLAID
Laserdisc — MCA 16-028 . . . . . $29.95
THE DEER HUNTER
Laserdisc — MCA 10-026 . . . . . $39.95



Fun & Games

Belly Dancing

FUN & GAMES
Laserdisc — Opticla Programming Assoc. 37-601 . . . . . $29.95
BELLY DANCING — YOU CAN DO IT!
Laserdisc — Optical Programming Assoc. 37-602 . . . . . $29.95

THOROGOOD AND BUDDIES IN VIDEO — *EMI America/Liberty recording artist George Thorogood was joined by rock legend Bo Diddley (r) and billiards great Willie Mosconi (l) for a video clip of his current single, "Bad To The Bone," with a plot concept loosely based on the film* The Hustler. *Mark Robinson, who has done video pieces for Pat Benatar, Santana and Eddie Money, served as producer/director.*

AIRPLAY

SEEDS OF DOUBT — The mid-term elections saw the defeat of broadcast deregulation supporters Sens. **Harrison Schmitt** (R-N.M.) and **Howard Cannon** (D-Nev.), as well as Rep. **James Collins** (R-Tex.), and caused the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) to have doubts about the likelihood of broadcasting deregulation legislation in the next Congress. "Just because there were more Democrats elected this time does not necessarily mean that it will be any harder to get legislation through," said **Larry Patrick**, NAB senior vice president. "Howard Cannon, who kicked off the whole movement, was defeated, so we're going to have to do some re-educating. We're also not sure how the House Telecommunications Subcommittee is going to look." Sen. Cannon was the author of S-1629, which calls for broad deregulation in both the radio and television industries. It is currently pending in a House committee. At the same time, **Mark Fowler**, chairman of the Federal Communications Committee (FCC), called for total radio deregulation in return for a spectrum fee for broadcasters that would pay for public broadcasting. Said **Jack Lee**, FCC director of legislative affairs: "I think it's too early to tell how this Congress will view Fowler's proposals. But, of course, a lot of what he's proposing we can do here ourselves." **Abe Voron**, executive vice president at the NRBA, put the current state of affairs a bit more bluntly. "We lost three legislators who were very active, and it will be more difficult to get deregulation if Sen. **Inouye** (D-Hawaii) or Sen. **Hollings** (D-N.C.) get onto the Senate Commerce Committee," he said. "We'll have to get an early start in the 98th Congress if we're going to get anywhere."

SYNDICATION INDICATIONS — Word has it that *Rolling Stone* Magazine Prods. is planning to syndicate its chart and the *Random Notes* section of its magazine on radio. According to highly placed sources, the show will be completed in January and will hit the airwaves in the spring. . .Barkley Broadcasting of Milwaukee is bowing *Business Brief Case*, a two-and-a-half minute weekday spot about business success stories such as Apple Computer or Federal Express. It is aimed at A/C stations across the country. "We're looking at the 25-49 demographic, the people on their way up who would want to hear about this sort of thing," said **Gary Reynolds**, Barkley vice president of marketing. "It's gonna be a business feature with a tinge of Hollywood in it." For more information, write PO Box 347, Hales Corneis, Wis. 53130, or call (414) 425-4590. . .*In Search of the Nu Wave — the future of Rock 'n Roll*, produced by Goodphone Communications, has been picked up by Westwood One. It hits the airwaves in January. It's a two-hour special examining the impact that such groups as **X, the Pretenders, Talking Heads, Devo** and **The Motels** are having on the contemporary musical scene. It's being hosted by **Dusty Street**, air talent at **KROQ**/Los Angeles.

DEES ARE THE DODGERS *First baseman Steve Garvey (l) and outfielder Jay Johnstone recently visted air personality Rick Dees (c) at KIIS/Los Angeles to try to refute a newspaper story circulated the previous night that Garvey had resigned with the team. Garvey, in fact, is eligible for the baseball re-entry draft.*

NETWORK NEWS — In a rare radio appearance, **Johnny Carson** is hosting a show examining NBC radio comedy from 1932 to today. It will start with **Jack Benny** and end up with the troupe from *Saturday Night Live*. . .On Nov. 18, ABC Talkradio host **Michael Jackson** is conducting a listener poll on the legalization of marijuana. The first Talkradio poll asked listeners if they favored gun control. The majority reportedly voted no. The second poll queried opinions about **President Reagan**'s tax bills. The majority is said to have been against them by a two-to-one margin. . .the ABC FM web is doubling its number of *Spotlight Specials* for 1983. The six music and interview features this year focused on recording acts **Stevie Nicks, Rod Stewart, Fleetwood Mac, Hall & Oates, Kenny Loggins** and **Billy Joel. . .Rona Elliot** has been named program manager at NBC's Source. She will serve as executive producer for all the web's daily features and will host some of them as well.

STATION TO STATION — Ted Edwards has exited the music director post at AOR-formatted **WCOZ**/Boston to take a similar job at **KGB**/San Diego. His replacement will be **Paul Lemieux**, who had been the station's research director. . .Word has it that **Steven Clean** has been asked to leave his job as air personality at progressive outlet **WXRT**/Chicago after only three months. Personality differences with management were the probable causes for his departure. . .Heading back to the center of the road, **Karyn Esken** has been named director of advertising and promotion at Top 40 outlet **WLS**/Chicago. She brings PR experience from the Chicago *Tribune* and radio experience from **WXRT** and **KUAM**/Guam. . .She replaces **Linda Waldman**, who left WLS to form her own advertising agency. . .In San Francisco, personality-oriented AOR station **KQAK** staged a live remote morning drive show at the city's Punchline Club. Hosted by air team **Alex Bennett** and **Joe Regelski**, the show featured the comedic talents of **Bobby Slaton** and **Bill Rafferty** (from TV's *Real People*, as well as the music of **Dick Bright Orchestra**. San Francisco native **Greg Kihn** also put in an appearance, singing "The Break-Up Song," "Trouble In Paradise" and a few of his older cuts. . .**G. William Sheridan** has been named general manager at MOR outlet **WREM**/Orlando, Fla. He brings experience from **WFTV-TV** in the same city and senior radio management chops from crosstown station **WDIZ** and several stations in the Atlanta market. . .**Gary "Fuzzy" Hernen** has been named music director at country outlet **KCBQ**/San Diego. He assumes the music directorship for both the AM and FM outlets and moves up from the AM station, where he was an air personality. . .And AOR station **WPLJ**/New York ran a video party at the Ritz on Nov. 9 of **Who** films and clips. In attendance were the winners of a mail order contest who were not lucky enough to see the supergroup perform at the Los Angeles Coliseum.

FOR YOUR INFORMATION — Gary Firth who pioneered the Miller Beer "Rock To Riches" Contest (**Cash Box**, Nov. 9) is bowing the *Budweiser Showdown Contest*, which is aimed at finding recording artists for use at urban contemporary stations. As of Oct. 15, 27 stations have agreed to join the contest, including such big guns as **WBLS**/New York, **WGCI**/Chicago and **WDIA**/Memphis. The winner of the national contest receives over $30,000 worth or prizes and a national recording contract from an as-yet-unnamed label.

larry riggs

Progressive Stations Differ On New Music Programming

(continued from page 6)

music," said Dave Einstein, WHFS program director. "We're going for the 20-30 year old listener and if we had to put a percentage on it, I'd say we play about 60% new music and 40% old."

Einstein tries to balance his playlist between new material from such developing acts as the Dead Kennedys, X, the Gun Club, Iggy Pop and Yaz to new and catalog material from established artists like Roxy Music and Joni Mitchell. "We also play a lot of imports like the Au Pairs, Dexy's Midnight Runners, who are like Chieftains new wave, and the Fabulous Thunderbirds," he said.

In terms of reggae, Einstein added, "We don't have a whole lot of reggae in our regular rotation, maybe one or two cuts a day, but at Sunday at three, we have a special reggae show," he said. "We'll play mainstream stuff like Steel Pulse and the Shanachie material as well as stuff not commercially available in the U.S."

To determine his playlists, Einstein reportedly relies on local retail store reports, listener requests, his own ears as well as those of his air staff. "I think that callout research is a scapegoat for not going on a record," said Einstein. "We go on a record if something is happening on it locally, and we back off if people don't like it."

Near Colleges

One reason WHFS has been able to maintain its progressive programming is that it is located in a large concentration of college campuses. "We're located near the University of Maryland, American University and Georgetown and this is the kind of music the students like to hear," said Einstein. "But they haven't totally rejected the Grateful Dead either."

Another progressive station located in a big college market is WBCN/Boston. Unlike WHFS, it is more likely to play mainstream AOR cuts in addition to new music. "We have a commitment to R&B too," said program director Oedipus. "We'll play The Who, Hall & Oates, Tom Petty, Berlin Airlift, Fixx and ABC. We don't limit ourselves. New Music is a jive term invented by the music industry," he added. "We'll play punk, all rock 'n' roll and R&B — all good songs. We'll play 'Sexual Healing,' the English Beat and Springsteen."

To determine his playlist, Oedipus relies on local retail research and his and music director Mark Miller's judgment. "Our DJs have vital input too," he said. "We don't use consultants because they are elitist: they try to define what is hip to listen to."

Although WBCN programs rock, R&B and new music, it does not play much reggae. "We play stuff like Marley and Tosh but only on our midnight show," said Oedipus. Nevertheless, WBCN does support local bands. "We broke Berlin Airlift and Rubber Rodeo, which is a Providence band."

In contrast to most AOR stations, WBCN allows its air personalities freedom on the air. "Our jocks have personality — they're alive and not just reading lines and they also mix their own shows," said Oedipus. But like other AORs, WBCN appeals to 18-34 year-old men. "Females are nice, but men do the buying, for both local and national products," he said. WBCN alternates with AOR-formatted WCOZ as the #1 rock station in the market.

Although WQBK/Albany, N.Y. began tightening its playlist within the past year to stay competitive with its superstars-formatted competitor, it remains a progressive station. "We'll play Missing Persons, the Stray Cats, ABC, Duran Duran, Talk Talk, Fashion and the Blasters," said music director Lin Brehmer. "There won't be any AC/DC or Ozzy Osbourne."

"We'll also play older cuts in our open-format *Rock Around the Clock* show on Fridays and Saturdays," he added. "We'll play everything from Buddy Holly to Elvis, the Temptations, the Four Tops to Grand Master Flash."

As far as reggae, QBK is perhaps more adventurous than some of the other progressive stations. "We'll play Rita Marley, Peter Tosh and Third World but we'll also play Ska material like the Specials," he said. "We haven't played Fun Boy Three because they're a little too out there, even for us."

Committed To Jazz

Unlike many of the other stations, WQBK does maintain a commitment to jazz. "I do a show Sundays from 9 p.m. to midnight and I'll play traditional jazz like Louis Armstrong, Charlie Parker and Thelonius Monk," said Brehmer. "It won't be Jeff Lorber or Spyro Gyra. But we have to put them in a special show because it's just impossible to keep an audience if we play too much jazz in the regular rotation."

WQBK's playlist is determined by Brehmer, co-music director Ellen McKinnon and program director John Cooper. "We're looking for the more melodic sounds since we're much more interested in keeping our over-21 listeners," said Brehmer. "We will play some Joni Mitchell

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Eskridge Named President At NBC Radio

NEW YORK — Michael Eskridge has been named president at NBC Radio. He reports to Robert S. Walsh, group executive vice president, NBC.

Eskridge served the past eight months as executive president, NBC television stations/radio. For the previous eight months, he was executive vice president, NBC television stations. In April 1978, Eskridge was named executive vice president, finance and administration, at NBC television stations division. Joining NBC in 1971 as a systems analyst, Eskridge quickly moved up to the post of manager, operations analysis. Two years later, he was appointed to the post of director, business systems and operations, where he stayed for the next two years.

In 1975, he joined the stations division as director, pricing and financial evaluation. He moved to Chicago in 1977, where he became director, business affairs, at WMAQ-TV. He remained there until April of the next year.

Michael Eskridge

CASH BOX ROCK ALBUM RADIO REPORT

— **PHIL COLLINS • HELLO, I MUST BE GOING • ATLANTIC**
ADDS: WNEW, WABX, KBPI, WSHE, WYFE, KSHE, WGRQ, WBLM, WHFS, WKLS, WOUR, KEZY, WMMS, WCCC, WLIR. **HOTS:** WNEW, WSHE, WLIR. **MEDIUMS:** WABX, KBPI. **PREFERRED TRACKS:** Hurry, Wall.
SALES: *Just shipped.*

10 **STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: None. **HOTS:** WLIR, WNEW, KBPI, KMET, WSHE, WYFE, WGRQ, WHFS, KNAC, KNCN, WKLS, WOUR, KEZY, WMMS. **MEDIUMS:** WCCC, WABX, WBLM. **PREFERRED TRACKS:** Rock, Strut.
SALES: *Good to moderate in all regions.*

1 MOST ADDED

LP Chart Position

21 **A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: None. **HOTS:** WGRQ, WHFS, KNAC, WLIR. **MEDIUMS:** WYFE, WKLS, KEZY, WMMS. **PREFERRED TRACKS:** Space, I Ran.
SALES: *Moderate to fair in all regions.*

5 MOST ADDED

69 **ADAM ANT • FRIEND OR FOE • EPIC**
ADDS: WMMS, WKLS, KNCN, WSHE. **HOTS:** KNAC, KEZY. **MEDIUMS:** KBPI, WHFS, WOUR, WCCC, WLIR. **PREFERRED TRACKS:** Goody, Hello, Title.
SALES: *Good to moderate in all regions.*

41 **PAT BENATAR • GET NERVOUS • CHRYSALIS**
ADDS: None. **HOTS:** WABX, KBPI, KMET, WSHE, WYFE, KSHE, WGRQ, KNCN, WKLS, KEZY, WMMS. **MEDIUMS:** WNEW, WBLM, WCCC. **PREFERRED TRACKS:** Shadows.
SALES: *Major breakouts in all regions.*

4 MOST ADDED

— **BRIMSTONE AND TREACLE • SOUNDTRACK • A&M**
ADDS: WKLS, KNCN, WGRQ, WYFE, WNEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: *Fair in East.*

— **CHILLIWACK • OPUS X • MILLENNIUM/RCA**
ADDS: None. **HOTS:** KNX, WMMS. **MEDIUMS:** KBPI, WGRQ, WBLM, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Gonna.
SALES: *Fair in East.*

26 **THE CLASH • COMBAT ROCK • EPIC**
ADDS: None. **HOTS:** KMET, WSHE, WYFE, WGRQ, WHFS, KNAC, WKLS, KNCN, WOUR, KEZY, WMMS, WLIR. **MEDIUMS:** KBPI, WBLM, WCCC. **PREFERRED TRACKS:** Should, Casbah.
SALES: *Good to moderate in all regions.*

— **BUCK DHARMA • FLAT OUT • PORTRAIT/CBS**
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** KBPI, KMET, WYFE, KNCN, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Open.
SALES: *Fair in East and West.*

27 **DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.**
ADDS: WBLM. **HOTS:** WNEW, WGRQ, WHFS, WKLS. **MEDIUMS:** KBPI, KMET, WSHE, WYFE, KSHE, KNAC, KNCN, WOUR, KEZY, WMMS. **PREFERRED TRACKS:** Private.
SALES: *Good to moderate in all regions.*

16 **DONALD FAGEN • THE NIGHTFLY • WARNER BROS.**
ADDS: None. **HOTS:** WNEW, KBPI, KNX, WYFE, WGRQ, WMMS. **MEDIUMS:** WABX, WBLM, KNCN, WKLS, WCCC. **PREFERRED TRACKS:** I.G.Y.
SALES: *Good in all regions.*

172 **THE FIXX • SHUTTERED ROOM • MCA**
ADDS: WBLM, WGRQ. **HOTS:** WNEW, WKLS, WMMS, WLIR. **MEDIUMS:** WABX, KBPI, WSHE, WYFE, WOUR, KEZY. **PREFERRED TRACKS:** Stand.
SALES: *Fair in West and Midwest.*

LP Chart Position

— **FOGHAT • IN THE MOOD FOR SOMETHING RUDE • BEARSVILLE**
ADDS: KBPI. **HOTS:** KMET. **MEDIUMS:** KSHE, WGRQ, WBLM, KNCN, WKLS, WOUR, KEZY, WMMS. **PREFERRED TRACKS:** Open.
SALES: *Fair in West and Midwest.*

29 **PETER GABRIEL • GEFFEN**
ADDS: None. **HOTS:** WLIR, KMET, WSHE, WGRQ, WHFS, KNAC, WOUR, KEZY, WMMS, WCCC. **MEDIUMS:** WNEW, KBPI, WYFE, WBLM, KNCN, WKLS. **PREFERRED TRACKS:** Monkey, Touch.
SALES: *Moderate to fair in all regions.*

18 **DARYL HALL & JOHN OATES • H2O • RCA**
ADDS: None. **HOTS:** WNEW, KBPI, KNX, WYFE, WMMS. **MEDIUMS:** WABX, WSHE, KNAC, WOUR, KEZY. **PREFERRED TRACKS:** Maneater.
SALES: *Good to moderate in all regions.*

110 **GEORGE HARRISON • GONE TROPPO • DARK HORSE**
ADDS: WYFE, KMET. **HOTS:** WNEW, KBPI. **MEDIUMS:** KSHE, WGRQ, KEZY. **PREFERRED TRACKS:** Wake.
SALES: *Moderate breakouts in all regions.*

21 **DON HENLEY • I CAN'T STAND STILL • ASYLUM**
ADDS: None. **HOTS:** KBPI, KNX, KMET, WSHE, WYFE, WGRQ, WBLM, WOUR, KEZY, WMMS. **MEDIUMS:** WKLS, WCCC. **PREFERRED TRACKS:** Laundry, Title, Johnny.
SALES: *Good to moderate in all regions.*

14 **JOE JACKSON • NIGHT AND DAY • A&M**
ADDS: None. **HOTS:** WSHE, WHFS, KNAC, WKLS, KEZY, WMMS, WCCC, WLIR. **MEDIUMS:** WABX, KMET, WBLM. **PREFERRED TRACKS:** Steppin'.
SALES: *Good to moderate in all regions.*

47 **JEFFERSON STARSHIP • WINDS OF CHANGE • GRUNT/RCA**
ADDS: None. **HOTS:** WABX, KBPI, KMET, KSHE, WGRQ, KNCN, KEZY, WMMS. **MEDIUMS:** WSHE, WBLM, WKLS, WOUR. **PREFERRED TRACKS:** Lady.
SALES: *Good to moderate in all regions.*

5 **BILLY JOEL • THE NYLON CURTAIN • COLUMBIA**
ADDS: None. **HOTS:** WNEW, KNX, WSHE, WYFE, WGRQ, WBLM, KNCN, KEZY, WMMS, WCCC. **MEDIUMS:** WABX, WKLS, WOUR. **PREFERRED TRACKS:** Pressure.
SALES: *Good in all regions.*

1 **MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** WNEW, KBPI, WSHE, WYFE, WGRQ, KNAC, KNCN, WKLS, WOUR, KEZY, WMMS, WCCC. **MEDIUMS:** WABX, KSHE, WBLM. **PREFERRED TRACKS:** Down, Who.
SALES: *Good in all regions.*

40 **MISSING PERSONS • SPRING SESSION M • CAPITOL**
ADDS: KSHE. **HOTS:** WLIR, KBPI, KMET, WGRQ, WHFS, KNAC, KEZY, WMMS, WCCC. **MEDIUMS:** WABX, WSHE, WYFE, KNCN, WKLS, WOUR. **PREFERRED TRACKS:** Destination, Walking, Words.
SALES: *Good to moderate in all regions.*

3 MOST ADDED

— **HENRY PAUL • ATLANTIC**
ADDS: KEZY, WOUR, WKLS, KSHE, KBPI, WNEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: *Just shipped.*

1 MOST ACTIVE

LP Chart Position

2 MOST ADDED

45 **TOM PETTY & THE HEARTBREAKERS • LONG AFTER DARK • BACKSTREET/MCA**
ADDS: KEZY, KNCN, KNAC, WYFE, KMET, WNEW. **HOTS:** KEZY, KNAC, WYFE, KBPI, WSHE, WGRQ, WKLS, KSHE, WOUR, WMMS. **MEDIUMS:** WABX, WBLM, WHFS, WCCC. **PREFERRED TRACKS:** Lucky.
SALES: *Major breakouts in all regions.*

11 **LINDA RONSTADT • GET CLOSER • ASYLUM**
ADDS: None. **HOTS:** WNEW, KBPI, KNX, KMET, WYFE, WGRQ, KEZY. **MEDIUMS:** WBLM, WOUR. **PREFERRED TRACKS:** Title, Lies, When.
SALES: *Moderate in all regions.*

8 **RUSH • SIGNALS • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** KBPI, KMET, WSHE, WYFE, KSHE, WGRQ, WBLM, KNCN, WOUR, KEZY, WMMS, WCCC. **MEDIUMS:** WABX, WKLS. **PREFERRED TRACKS:** New World.
SALES: *Good to moderate in all regions.*

118 **SAGA • WORLDS APART • PORTRAIT/CBS**
ADDS: None. **HOTS:** KBPI, WSHE, WGRQ, KSHE, WBLM, KNCN, WJLS, WOUR, KEZY, WMMS, WCCC. **MEDIUMS:** WABX, KMET, WYFE. **PREFERRED TRACKS:** Open.
SALES: *Moderate to fair in all regions.*

9 **BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL**
ADDS: None. **HOTS:** KMET, KSHE, WGRQ, WBLM, WOUR, KEZY. **MEDIUMS:** WNEW, WYFE, WKLS, WMMS. **PREFERRED TRACKS:** Everybody, Title.
SALES: *Good to moderate in all regions.*

79 **STEEL BREEZE • RCA**
ADDS: None. **HOTS:** WABX, KMET, WBLM. **MEDIUMS:** WNEW, KBPI, WOUR, KEZY, WMMS. **PREFERRED TRACKS:** Anymore.
SALES: *Moderate to fair in all regions.*

19 **SUPERTRAMP • FAMOUS LAST WORDS • A&M**
ADDS: None. **HOTS:** WMMS, WNEW, KBPI, KNX, KMET, WSHE, WYFE, KSHE, WGRQ, KNCN, WOUR, KEZY. **MEDIUMS:** WCCC, WABX, WBLM, WKLS. **PREFERRED TRACKS:** Raining.
SALES: *Good in all regions.*

159 **TALK TALK • THE PARTY'S OVER • EMI AMERICA**
ADDS: None. **HOTS:** KNAC, WKLS. **MEDIUMS:** KBPI, WSHE, WHFS, KNCN, WOUR, KEZY. **PREFERRED TRACKS:** Talk, Serious, Title, Today.
SALES: *Fair in East and West.*

90 **PAT TRAVERS' BLACK PEARL POLYDOR/POLYGRAM**
ADDS: None. **HOTS:** None. **MEDIUMS:** KBPI, KMET, WSHE, WGRQ, WBLM, KNCN, WKLS, KEZY, WMMS. **PREFERRED TRACKS:** La, La, Rather.
SALES: *Fair in all regions.*

98 **UTOPIA • NETWORK/ELEKTRA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WNEW, KBPI, KMET, WBLM, WHFS, WOUR, KEZY, WMMS. **PREFERRED TRACKS:** Open.
SALES: *Fair in Midwest.*

15 **THE WHO • IT'S HARD • WARNER BROS.**
ADDS: None. **HOTS:** WNEW, WABX, KMET, WSHE, WYFE, WGRQ, WBLM, KNAC, KNCN, WOUR, KEZY, WMMS. **MEDIUMS:** KBPI, KSHE, WKLS, WCCC **PREFERRED TRACKS:** Man, Cry, One, Athena, Title.
SALES: *Good to moderate in all regions.*

SKAGGS PERFORMS IN ROUND *— Ricky Skaggs recently performed two shows in the round at Westport Playhouse at St. Louis, sponsored by WIL-AM&FM. While in town, Skaggs was interviewed by WIL's Walter Vaughn. Pictured* ***standing*** *are (l-r): Larry Wall, Epic Records; Mike Carta, program director, WIL; Nancy Crocker, music director, WIL; and Jay Jenson, Columbia Records. Pictured* ***seated*** *are (l-r): Skaggs and Vaughn.*

Country Christmas Releases Led By High-Volume Oak Ridge Boys LP

by Tom Roland

NASHVILLE — As the Christmas sales season approaches, the country divisions of most record labels are gearing up for the season with a smattering of new and old Christmas product in the form of compilation albums, providing single tracks of various artists on the label's roster on one LP, and releases by individual acts like the Oak Ridge Boys, Elvis Presley and Merle Haggard.

The Oak Ridge Boys' "Christmas" release has, without a doubt, spawned the highest volume of initial sales. While the usual selling life of any Christmas album spans the period from Thanksgiving to Christmas, 360,000 units of the Oaks' disc have already been sold, according to Chic Doherty, vice president, marketing, MCA/Nashville, with the major thrust for the album expected to begin at the end of the month.

Behind the "Thank God For Kids" single, the album is part of MCA's "Galaxy of Stars" campaign, which also features product by Barbara Mandrell, Don Williams, Olivia Newton-John, Donnie Iris, One Way and Bill Summers and Summers Heat. To back the multi-format program, the label has developed in-store merchandising materials that will carry the "Galaxy" theme in the form of 2'x3' posters and bag stuffers that can be circulated from the counter at the time of sale. MCA will also launch a television advertising campaign Nov. 22 that will continue until Dec. 19.

The country division has also lined up 60-second spots with nationally-syndicated radio program *Country Report*, which reaches some five million listeners, 18+, across the nation. Running 10 spots per station per week, the program will use some 1500 spots to tout the Christmas push.

Kids Tie-In

In addition, the company is spotlighting the Oak Ridge Boys album through "Kids" tie-ins with local Christmas charity projects. For example, MCA is working with the 28-store Disc Jockey chain through Waxworks in conjunction with local radio stations, and any purchase of the Oak Ridge Boys' "Christmas" album at one of the Disc Jockey stores will result in a one dollar donation to a charity which is aiding underprivileged children at Christmas time.

The division is also shipping $5.98 Christmas catalog, such as Loretta Lynn's "Country Christmas," "Merry Christmas From Brenda Lee" and "Merry Christmas" by Freddy Fender.

The CBS holiday effort will center on the "Biggest, Greatest and Latest Hits" theme established by the 15-album series of "Biggest" and "Greatest" hits (**Cash Box**, Oct. 23). The label is providing two-column bin cards, cassette bin header cards, individual artist logos, as well as 2'x6' banners and a special sticker.

While much of the label's plans are centered around that series, two new Christmas LPs, "Goin' Home For Christmas" by Merle Haggard and "A Gatlin Family Christmas" by Larry Gatlin & The Gatlin Brothers Band, will be offered.

RCA is releasing its first new Christmas product in two years — "A Country Christmas" and Elvis Presley's "Memories Of Christmas." The former project, a compilation of eight songs by former and current RCA artists, lists at $6.98. Included are tunes by Charley Pride, Leon Everette, Louise Mandrell & R.C. Bannon, Razzy Bailey, Alabama, Jim Ed Brown & Helen Cornelius, Steve Wariner and Willie Nelson. To stir consumer awareness of the collection, RCA shipped a pair of two-sided singles this week — Pride's "Let It Snow, Let It Snow, Let It Snow" backed with Bailey's "Peace On Earth (A Song For All

(continued on page 33)

Marmaduke Named '82-'83 CMA Board Chairman; New RCA Head Galante Chosen To Serve As President

NASHVILLE — At a board meeting held Nov. 5, the Country Music Assn. (CMA), now entering its 25 anniversary year, elected Sam Marmaduke and Joe Galante to the offices of chairman of the board and president, respectively.

Marmaduke is president and founder of Western Merchandisers, Inc. Headquartered in Amarillo, Western Merchandisers is the largest distributor of pre-recorded music in the southwest.

Thirteen-year industry veteran Galante, who came to Nashville in 1973 to serve as a liaison between the New York and Nashville offices of RCA Records, was recently appointed to the post of division vice president of that company's Music City operations (**Cash Box**, Nov. 13).

Other CMA officers elected for the 1982-83 year were: Rick Blackburn, CBS Records/Nashville, executive vice president; Jim Foglesong, MCA Records/Nashville, senior vice president; Sal Chiantia, National Music Publishers Assn. (NMPA), Harry Fox Agency, first vice president; Ralph Peer, Peer-Southern Organization, second vice president; Andrew Wickham, Warner Bros. Records, third vice president; Tom Collins, Tom Collins Prods., fourth vice president; Stan Moress, Scotti Bros. Artist Management, fifth vice president; Joe Sullivan, The Sound Seventy Corp., sixth vice president; Gerrold Rubin, Needham, Harper & Steers Advertising, seventh vice president; Sam Lovullo, Gaylord Programming Services, eighth vice president; Dean Kay, The Welk Music Group, ninth vice president; James Schwartz, Schwartz Bros., tenth vice president; Lynn Shults, Capitol/EMI America/Liberty Records, 11th vice president; Charlie Daniels, 12th vice president; Cliffie Stone Prods., 13th vice president; Greg Rogers, RCA Records/London, first international vice president; Jim Halsey, Halsey Company International, secretary; Roy Wunsch, CBS Records, assistant secretary; Buddy Killen, Tree International, treasurer; Bob Montgomery, House of Gold, assistant treasurer; David Conrad, Almo-Irving Music, sergeant-at-arms; Blake Mevis, Pride Music Group, Inc., assistant sergeant-at-arms; Bill Utz, Steele & Utz, Inc., historian; and Betty Kaye, Betty Kaye Prods., assistant historian.

Elected at the October general membership meeting were: Richard L. McCullough, J. Walter Thompson Company; Barbara Mandrell; Tandy Rice, Top Billing International; Don Nelson, KSON/San Diego; Bill Anderson; Ramblin' Lou Schriver, WXRL/Lancaster, N.Y.; Len Rambeau, Balmur, Ltd.; Ed Konick, Country Song Round-Up; Bill Lowery, The Lowery Group; C.W. "Chic" Doherty, MCA Records; Hutch Carlock, Music City Record Distributors; Dan Fleenor, Alabama State Fair; Connie Bradley, ASCAP; Ken Kragen, Kragen & Company; and Irving Waugh, Irving Waugh Prods.

Directors serving the second year of their two-year terms are: Sonny Anderson, Disneyland/Disney World; Richard Blake, Dick Blake International; Jerry Bradley, RCA Records/Nashville; Bob Cole, WPKX-FM/Washington, D.C.; Mary Reeves Davis, Jim Reeves Enterprises; Janice Ericson, Eric Ericson & Assoc.; Larry Gatlin; Jeffrey Kruger, Kruger Leisure Enterprises Ltd.; Brenda Lee; Wayne McCary, Eastern States Exposition; Charles Scully, SESAC; Glenn Snoddy, Woodland Sound Studios; E.W. Wendell, WSM, Inc.; and Lee Zhito, *Billboard*.

CMA lifetime board members are: J. William Denny, Cedarwood Publishing Company; Frances Preston, BMI; Wesley Rose, Acuff-Rose Publications; and Joe Talbot, Joe Talbot & Assoc.

LeDoux Sells Western Music Despite Lack Of Radio Airplay

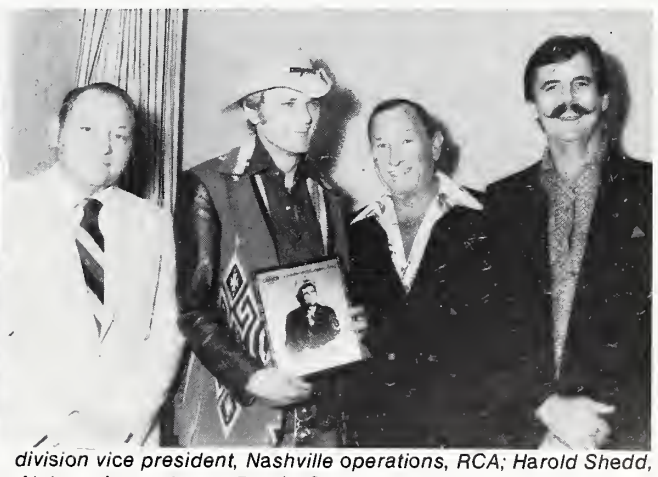
NASHVILLE — While most records today are sold following radio airplay, Chris LeDoux has managed to find another way. A full-time rancher and rodeo rider, he has been able to cultivate a following on the basis of a mail order campaign that took his western-flavored material to the public via rodeo publications.

LeDoux, who claims no interest in a major label deal because he wants to remain a rancher first and a singer second, has placed his recordings on his own American Cowboy Songs label, run by his father, Al LeDoux, out of Mt. Juliet, Tenn. Although Chris has been unable to land that "one big single" that would take his career to a higher plateau, the elder LeDoux notes that he sells steadily, moving 300,000 albums over the last 10 years, 20% of which via the mail order scheme.

"We're using a rifle approach rather than a shotgun," Al says, "and I think we're doing it quite successfully."

Originally, American Cowboy began selling its lone artist through mail order advertisements placed in rodeo magazines — *Rodeo Sporting News*, *Hoof And Horns* and *Rodeo News* — and eventually, expanded to include western products stores such as boot outlets and saddle shops, pushing the mail order portion of the operation from

(continued on page 36)



CASH BOX AWARDS PRESENTED *— During Country Music Week in early October, numerous artists were cited by* ***Cash Box*** *for their accomplishments over the past year. Alabama took three awards — #1 Male Entertainer of the Year, #1 Singles Group and #1 Albums Group — and Jerry Reed copped the honors for #1 Sustaining Artist. Pictured with their awards are (l-r): Jerry Bradley, division vice president, Nashville operations, RCA; Harold Shedd, Alabama's producer; Randy Owen of the group; George Albert,* ***Cash Box*** *president and publisher; Joe Galante, division vice president, marketing, RCA/Nashville and soon-to-be division vice president of operations; Frank Rogers, Reed's manager; Reed; Albert; and Rick Hall, Reed's producer.*

TOP 100 COUNTRY SINGLES

November 20, 1982

	Title	Artist (Label)	11/13	Weeks On Chart
1	HEARTBROKE	RICKY SKAGGS (Epic 34-03212)	2	10
2	WAR IS HELL	T.G. SHEPPARD (Werner/Curb 7-29934)	3	12
3	WE DID BUT NOW YOU DON'T	CONWAY TWITTY (Elektre 7-69964)	7	11
4	BREAK IT TO ME GENTLY	JUICE NEWTON (Cepltol PB-5148)	4	13
5	EVER, NEVER LOVIN' YOU	ED BRUCE (MCA-52109)	6	13
6	STEP BACK	RONNIE McDOWELL (Epic 14-03203)	9	11
7	YOU'RE SO GOOD WHEN YOU'RE BAD	CHARLEY PRIDE (RCA PB-13293)	1	13
8	IT AIN'T EASY BEIN' EASY	JANIE FRICKE (Columbie 18-03214)	11	10
9	OPERATOR, LONG DISTANCE PLEASE	BARBARA MANDRELL (MCA-52111)	10	12
10	YOU AND I	EDDIE RABBITT w/CRYSTAL GAYLE (Elektre 7-69936)	13	7
11	SURE FEELS LIKE LOVE	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columble 18-03159)	12	11
12	SOMEWHERE BETWEEN RIGHT AND WRONG	EARL THOMAS CONLEY (RCA PB-13320)	15	8
13	REDNECK GIRL	THE BELLAMY BROTHERS (Werner/Curb 7-29923)	16	9
14	THE AMERICAN DREAM	HANK WILLIAMS, JR. (Elektre 7-69960)	18	7
15	A WOMAN'S TOUCH	TOM JONES (Mercury/PolyGrem 76172)	17	11
16	THE BIRD	JERRY REED (RCA PB-13355)	21	6
17	16TH AVENUE	LACY J. DALTON (Columble 18-03184)	19	11
18	WILD AND BLUE	JOHN ANDERSON (Werner Bros. 7-29917)	20	9
19	A LOVE SONG	KENNY ROGERS (Liberty P-B-1485)	23	6
20	CLOSE ENOUGH TO PERFECT	ALABAMA (RCA PB-13294)	5	13
21	STAY A LITTLE LONGER	MEL TILLIS (Elektre 7-69963)	22	9
22	I DON'T REMEMBER LOVING YOU	JOHN CONLEE (MCA-52116)	24	8
	TIE YOUR DREAM TO MINE	MARTY ROBBINS (Columbie 18-03236)	25	8
24	MARINA DEL REY	GEORGE STRAIT (MCA-52120)	26	7
25	I WONDER	ROSANNE CASH (Columbie 38-03283)	27	6
26	CAN'T EVEN GET THE BLUES	REBA McENTIRE (Mercury/PolyGrem 76180)	28	8
27	(SITTIN' ON) THE DOCK OF THE BAY	WAYLON & WILLIE (RCA PB-13319)	30	5
28	LOST MY BABY BLUES	DAVID FRIZZELL (Werner/Vive 7-29901)	29	7
29	GOING WHERE THE LONELY GO	MERLE HAGGARD (Epic 34-03315)	32	5
30	CHEROKEE FIDDLE	JOHNNY LEE AND FRIENDS (Full Moon/Asylum 7-69945)	31	8
31	(LOST HIS LOVE) ON OUR LAST DATE	EMMYLOU HARRIS (Werner Bros. 7-29898)	33	6
32	LIKE NOTHING EVER HAPPENED	SYLVIA (RCA PB-13330)	41	4
33	WITH YOU	CHARLY McCLAIN (Epic 34-03309)	38	5
34	SOMETIMES YOU JUST CAN'T WIN	LINDA RONSTADT (Asylum 7-69948)	37	6
35	THE KILLIN' KIND	BANDANA (Warner Bros. 7-29936)	35	12
36	YOU PUT THE BLUE IN ME	THE WHITES (Elektre 7-69980)	36	13
37	LOVE'S GONNA FALL HERE TONIGHT	RAZZY BAILEY (RCA PB-13290)	8	14
38	A CHILD OF THE FIFTIES	STATLER BROTHERS (Mercury/PolyGram 76184)	40	5
39	CONFIDENTIAL	CON HUNLEY (Werner Bros. 7-29902)	39	7
40	ONLY IF THERE IS ANOTHER YOU	MOE BANDY (Columble 38-03309)	42	5
41	BACKSLIDIN'	JOE STAMPLEY (Epic 34-03290)	44	6
42	TODAY MY WORLD SLIPPED AWAY	VERN GOSDIN (AMI 1310)	46	5
43	TALK TO ME	MICKEY GILLEY (Epic 34-03326)	55	2
44	HOLD ON	GAIL DAVIES (Werner Bros. 7-29892)	51	4
45	GREEN EYES	TOM CARLILE (Door Knob DK 82-187)	48	5
46	GONNA HAVE A PARTY	KIERAN KANE (Elektra 7-69943)	49	4
47	MISTAKES	DON WILLIAMS (MCA-52097)	14	14
48	WHAT SHE DON'T KNOW WON'T HURT HER	GENE WATSON (MCA-52131)	56	3
49	THE ELVIS MEDLEY	ELVIS PRESLEY (RCA PB-13351)	58	3
50	YOUR PICTURE STILL LOVES ME	BILLY SWAN (Epic 34-03226)	50	7
51	I WISH I WAS IN NASHVILLE	MEL McDANIEL (Capltol P-B-5169)	59	3
52	PRETTY LADY	GUY SHANNON (Comstock COM 1687)	52	7
53	OLD HOME TOWN	GLEN CAMPBELL (Atlantic Americe 7-99967)	63	4
54	634-5789	MARLOW TACKETT (RCA PB-13347)	60	6
55	HARD CANDY CHRISTMAS	DOLLY PARTON (RCA PB-13361)	68	3
56	STILL TAKING CHANCES	MICHAEL MURPHEY (Liberty P-B-1486)	71	2
57	INSIDE	RONNIE MILSAP (RCA PB-13362)	—	1
58	ROMANCE	LOUIS MANDRELL (RCA PB-13373)	67	3
59	HONKY TONK MAGIC	LLOYD DAVID FOSTER (MCA-52123)	61	5
60	THANK GOD FOR KIDS	OAK RIDGE BOYS (MCA-52145)	—	1
61	SAN ANTONIO NIGHTS	EDDY RAVEN (Elektra 7-69929)	72	3
62	WE HAD IT ALL ONE TIME	THE CHARLIE DANIELS BAND (Epic 34-03251)	62	7
63	I JUST CAN'T TURN TEMPTATION DOWN	SKIP AND LINDA (MDJ 68179)	64	5
64	DON'T BLAME IT ON ALCOHOL	HUGH X. LEWIS (Bleck Rose 8272)	65	8
65	HERE WE GO AGAIN	ROY CLARK (Churchill CR 94011)	76	3
66	DARLENE	BIG AL DOWNING (Teem TRS 1002AS)	70	6
67	THE DEVIL'S ANGEL	JASON HAWKINS (Foxfire F.F. 6001)	69	5
68	TURN THE PENCIL OVER	PORTER WAGONER (Werner/Vive 7-29875)	74	3
69	FAKING LOVE	T.G. SHEPPARD and KAREN BROOKS (Werner/Curb 7-29854)	—	1
70	IF HEAVEN AIN'T A LOT LIKE DIXIE	HANK WILLIAMS, JR. (Elektre 7-69960)	79	3
71	BABY I'M GONE	TERRI GIBBS (MCA-52134)	83	2
72	BLUE & BROKEN HEARTED ME	BURRITO BROTHERS (Curb ZS4-03314)	81	2
73	NO ROOM TO CRY	MIKE CAMPBELL (Columbie 18-03154)	73	5
74	'TIL I GAIN CONTROL AGAIN	CRYSTAL GAYLE (Elektre 7-69893)	—	1
75	THAT'S HOW MUCH I LOVE YOU	RAMSEY KEARNEY (Saferi SR 104)	75	6
76	JUST FOR THE MOMENT	BRENDA LEE (MCA-52124)	77	4
77	SOMEBODY'S ALWAYS SAYING GOODBYE	ANNE MURRAY (Cepltol P-B-5183)	—	1
78	THE NEW WILL NEVER WEAR OFF OF YOU	BILL "CRASH" CRADDOCK (Capitol B-5170)	86	2
79	MAKING A LIVING'S BEEN KILLING ME	McGUFFEY LANE (Atlentic 7-99959)	87	2
80	TOO MANY IRONS IN THE FIRE	BILLY PARKER & CAL SMITH (Soundweves NSD 4686)	82	5
81	WHAT MAMA DON'T KNOW	JIM STAFFORD (Town HJouse P-B-1062)	—	1
82	HEAVEN	STEVE RICKS (Southwind SW-8202)	84	2
83	NOTHING LIKE A BEAUTIFUL WOMAN	ED WALTERS (Stargem SG 2155)	85	2
84	LOVE ME TODAY, LOVE ME FOREVER	J.W. GUNN (Primero PR 1013)	88	3
85	ONE TEAR	NOEL (Deep South A.G. 706)	—	1
86	KEEP ON ROLLIN' DOWN THE LINE	BOXCAR WILLIE (Mein Street B 953)	90	2
87	WHEN YOU'RE NOT A LADY	JIM GLASER (Noble Vision NV-101)	—	1
88	MIDNIGHT CABARET	WYVON ALEXANDER (Gervasi SP 661)	89	2
89	PRAISE THE LORD AND SEND ME THE MONEY	BOBBY BARE (Columbie 38-03334)	93	2
90	LOVING YOU AIN'T ALL I GOT TO DO	WAYNE CARSON (EMH 0001)	91	2
91	IN HONKY TONK HEAVEN	"COUNTRY" TONY MARTIN (American Spotlite ASR 101)	—	1
92	I WISH THERE WAS ANOTHER WOMAN	CONI CAUSEY (Deep South/Album Globe A.G. 703)	92	3
93	WOMAN WITHOUT A HOME	DREW (Cherte CH 178)	—	1
94	FEELS RIGHT	TANYA TUCKER (Ariste AS 0677)	—	1
95	RIGHT BACK LOVING YOU AGAIN	CHANTILLY (F&L FL-519)	66	6
96	LET IT BE ME	WILLIE NELSON (Columble 18-03073)	34	15
97	LOVE WHEEL	CALAMITY JANE (Columbie 38-03229)	80	7
98	SHE'S LYING	LEE GREENWOOD (MCA-52087)	43	16
99	HE GOT YOU	RONNIE MILSAP (RCA PB-13286)	45	14
100	I WILL ALWAYS LOVE YOU	DOLLY PARTON (RCA PB-13260)	54	17

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Child Of (American Cowboy — BMI) 38
A Love Song (Music Corp. of Americe/Sycemore Valley — BMI) 19
A Woman's Touch (Blackwood/Fullness — BMI) .. 15
Baby I'm Gone (Chamblin — ASCAP) 71
Backslidin' (Jensing/Black Sheep/Old Friends — BMI) 41
Blue And Broken (Sabal — ASCAP) 72
Break It To (Northern (MCA) — ASCAP) 4
Can't Even Get (Coal Miners/Elektre/Asylum — BMI) 26
Cherokee Fiddle (Mystery — BMI) 30
Close Enough To (Accredit/Raindance — BMI) 20
Confidential (Senor — ASCAP) 39
Darlene (Metaphor — BMI) 66
Don't Blame It (Dream City — BMI) 64
Ever, Never Lovin' (Calico/Tree/Sugarplum — SESAC/BMI) 5
Faking Love (Tree — BMI) 69
Feel Right (DebDave/Briar Patch — BMI) 94
Going Where (Shade Tree — BMI) 29
Gonna Have (Cross Keys/Tree — ASCAP/Old Friends/Tree — BMI) 46
Green Eyes (Opa-Locka — ASCAP) 45
Hard Candy Christmas (Daniel/Shuket/MCA — ASCAP) 55
Heartbroke (Chappel — ASCAP) 1
Heaven (Mam — ASCAP) 82
He Got You (Chriswood — BMI/Murfeeszongs — ASCAP) 99
Here We Go (Dirk — BMI) 65
Hold On (Rick Clark/Tricia — ASCAP/Merk Marchetti/Little Chickadee — BMI) 44
Honky Tonk Magic (House of Gold — BMI) 59
I Don't Remember (Tree — BMI) 22
I Just Can't (Blackwood — BMI) 63
I Will Always (Velvet Apple Music — BMI) 100
I Wish I Was (Vogue c/o Welk — BMI) 51
I Wish I Was There (Sirdale/Foxtail — ASCAP) 92
I Wonder (Bug/Asleep At The Wheel — BMI/Adm. Worldwide by Bug) 25
If Heaven Ain't (Bocephus/Bud McGuire — BMI) .. 70
In Honky Tonk Heaven (Friendly Finley/Beme Boy — BMI) 91
Inside (Lodge Hall — ASCAP) 57
It Ain't Easy (WArner-Tamerlane—BMI/Da-Tic-A-Bo/Bobby Goldsboro — ASCAP) 8
Just For The Moment (Silverline — BMI/Goldline — ASCAP) 76
Keep On Rollin' (Column II — BMI) 86
Let It Be Me (MCA Music, Div. of MCA — BMI) 96
Like Nothing Ever (Tome Collins — BMI) 32
Lost His Love (Acuff-Rose — BMI) 31
Lost My Baby Blues (Ben Peters — BMI) 28
Love Me Today, (Yatahey — BMI) 84
Love Wheel (Love Wheel — BMI) 97
Love's Gonna Fall (Casa de Oro — SESAC) 37
Loving You Ain't (Shady Del — BMI) 90
Making A Living's (Cedarwood/JenSing — BMI) .. 79
Marina Del Rey (Hall-Clement c/o Welk/Golden Opportunity — BMI/SESAC) 24
Midnight Cabaret (Gervasi — BMI) 88
Mistakes (Jensing/Narwahl/Sweet Glenn — BMI) . 47
No Room To Cry (Music Corp. of Americe — BMI) . 73
Nothing Like A (Newwriters — BMI) 83
Old Home Town (WB/Upwerd Spiral — ASCAP) .. 53
One Tear (Sirdale/Foxtail — ASCAP) 85
Only If There (Baray — BMI) 40
Operator (Hall-Clement c/o Welk — BMI) 9
Praise The Lord (Boquillas Canyon/Atlentic — BMI) 89
Pretty Lady (Blue Lake — BMI) 52
Redneck Girl (Famous/Bellamy Brothers — ASCAP) 13
Right Back Loving (Old Friends — BMI/Golden Bridge — ASCAP) 95
Romance (Meadowgreen — ASCAP/Tree — BMI) . 58
San Antonio Nights (Milene — ASCAP) 61
She's Lying (Unichappell/Jan Crutchfield/Music Corp. of America-MCA — BMI) 98
Sittin' On (East/Memphis/Irving — BMI) 27
634-5789 East/Memphis/Irving/Pronto — BMI) ... 54
16th Avenue (DebDave/Briarpatch — BMI) 17
Somebody's Always Saying (Hall-Clement c/o Welk — BMI) 77
Somewhere Between (Blue Moon/April — ASCAP) 12
Sometimes You Just (Glad Music — BMI) 34
Stay A Little (Red River — BMI) 21
Step Back (Tree — BMI) 6
Still Taking Chances (Timberwolf — BMI) 58
Sure Feels Like (Larry Gatlin — BMI) 11
Talk To Me (Jay & Cee — BMI) 43
Thank God For Kids (Milene — ASCAP) 60
That's How Much (Vogue c/o Welk BMI) 75
The American Dream (Bocephus — BMI) 14
The Bird (Pullman/House of Gold/Willie Nelson — BMI) 16
The Devil's Angel (Al-Marie — BMI) 67
The Elvis Medley (Various Publishers — ASCAP/BMI) 49
The Killin' (Hoosier —ASCAP/New Albany —BMI) . 35
The New Will (Cross Keys — ASCAP) 78
Tie Your Dream (House Of Gold — BMI/Bobby Goldsboro — ASCAP) 23
'Til I Gain Control (Jolly Cheeks — BMI) 74
Today My World (Vogue c/o Welk/Gary S. Pexton — BMI) 42
Too Many Irons (Hitkit — BMI) 80
Turn The Pencil Over (Peso/Wallet — BMI) 68
War Is Hell (Tree —BMI/Cross Keys (Tree) —ASCAP) 2
We Had It (Hat Band — BMI) 62
We Did But (Music City — ASCAP) 3
What Mama Don't Know (Cross Keys — ASCAP/Tree — BMI) 81
What She Don't (Booth & Wetson/Crosstimbers/ Blue Creek — BMI) 48
When You're Not (Colgems — EMI/Tiny Tiger — ASCAP) 87
Wild And Blue (Sweet Baby — BMI) 18
With You (Onhisown — BMI/Arlan/Ron Muir — ASCAP) 33
Woman Without A Home (American Cowboy — BMI) 93
You And I (Four Way — ASCAP) 10
You Put (Elektra/Asylum —BMI/Refuge/Cross Keys (Tree) —ASCAP) 36
Your Picture Still (Music City — ASCAP/Shermen Oaks — BMI) 50
You're So Good (Royalhaven — BMI) 7

= Exceptionally heavy radio activity this week

= Exceptionally heavy sales activity this week

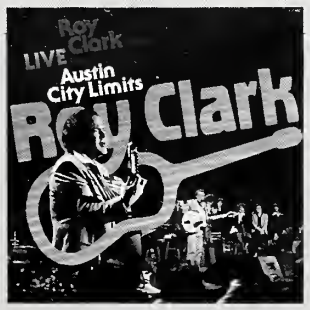
ROY CLARK

"HERE WE GO AGAIN"

CR94011

ROY'S LATEST CHART BUSTING SINGLE
FROM HIS NEW ALBUM "TURNED LOOSE"

CR9425



CR9421

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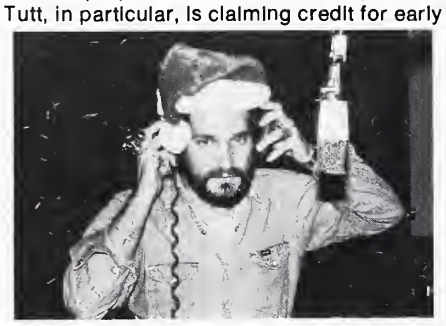
CR9425

COUNTRY COLUMN

TAKING STOCK OF NASHVILLE TALENT — The Bullpen Lounge at the Stockyard Restaurant has been seeping with Nashville talent of late, including **Moe Bandy** and **Earl Thomas Conley.** Bandy appeared Oct. 27, offering a studded array of past singles suitable for both two steppin' and long-neck drinkin'. Among those attending the performance by the 'King of Honky Tonk' were **David Allan Coe** and songwriter **Darrell McCall**. Two days prior, Bandy hosted a party to toast his talent agency at the Pearl Brewery in Bandy's hometown, San Antonio. Artists associated with Bandy's company include **Johnny Duncan**, **Joe Stampley**, McCall and **Gene Watson**. One week after Bandy's engagement, Earl Thomas Conley made his first appearance (barring crowded showcases of labelmates, etc.) in some time, and the polish he has gained through innumerable dates on extensive tours was in evidence. Conley himself exuded more poise and confidence than in past performances, and his band, which has taken on a rougher edge with a higher debt to rock tonalities, gave him all the support he needed. Conley has been touring heavily of late, and he recently taped segments for *Austin City Limits* and Canadian broadcast *The Tommy Hunter Show*. Conley is currently working out road dates for his upcoming role in a Lucky Strike tour that will also feature **T.G. Sheppard**, **Brenda Lee** and **Steve Wariner**, and, in spite of the football strike, he'll provide the entertainment for a Dec. 10 private party held for the owners of the Dallas Cowboys.

BRICE MAKES DEBUT—And it ain't **Fanny Brice**. **Brice Henderson** makes his vinyl debut on the just-released single, "Lonely Eyes," on Union Station Records. A newly formed label, Union Station is headed by **Jon "Mr. Big" D'Amelio**, who engineered on this first project, and **Scott Tutt**, who produced the record, a **Bob McDill**-penned effort. Tutt, in particular, is claiming credit for early work with **Alabama**, and he says that he and Conley's brother, **Fred Conley**, were responsible for naming the group. The label held a reception in honor of lanky Henderson at its Nashville headquarters Nov. 5.



OVER-SIZED ELF *— RCA recording artist Leon Everette donned an elf cap early last summer to "get in the holiday spirit" for a Christmas tune he cut for a forthcoming RCA Christmas album, "A Country Christmas." The LP will feature 10 of the label's artists.*

'WINNING HAND' STARTS OFF ON WINNING FOOT—Monument's newly released "Winning Hand" LP, featuring **Dolly Parton**, **Willie Nelson**, **Kris Kristofferson** and Brenda Lee, has been selected as the Columbia House Record Club's album of the month for its December mailing, and label officials expect to move 50,000-100,000 units of the collaborative effort through the record service alone. Company founder **Fred Foster** appeared on the Music Country Network Nov. 4, along with Lee, to discuss the project's conception and production. Lee has also appeared on *Good Morning, America* in support of the album.

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS—*The Christmas Legend of Nashville*, a holiday special taped at James K. Polk Theater, will air on a syndicated basis during the month of December, with a number of Nashville performers included during the run of the program. Such artists as **John Conlee**, Alabama, **George Strait**, **Bobby Bare**, **David Frizzell** & **Shelly West**, **Minnie Pearl**, **Grandpa Jones** and **Jim Owen** have been pencilled into the lineup, tied together by co-hosts **Pat Boone** and **Dottie West**. Reportedly, one of the highlights of the show is a duet by Conlee and Frizzell on a medley of **Lefty Frizzell** standards. The program was produced by **Reggie Dunlap** and **Dick Thrall** of Multimedia Program Prods.

COUNTRY MAKES THE CATALOG — The prestigious Bloomingdales' department store in New York has developed a concept for its monthly catalog in which an entire vacation package can be purchased on a limited basis. The trip provided in the October issue will give its buyers a three-day visit to Nashville during the Country Music Assn. (CMA) awards ceremonies next year. The package includes front row seats to the show and rehearsal as well as the post-awards party, with assorted additions such as a limo tour of Music Row, meals with several artists and accommodations at the Opryland Hotel. Reportedly, it's the first country music excursion offered by the fashion-conscious retail outlet. The company sold the only two packages available within two days after the catalog hit the streets.

25 YEARS OF 45 GOLD—The Country Music Foundation celebrated the 25th anniversary of RCA Studio B Nov. 4. Since the foundation acquired the studio five years ago, it has been visited by more than 400,000 tourists, who examined both that facility and the Country Music Hall of Fame. Founded in 1957, the studio was the site of recording for some 40 gold singles, starting with **Don Gibson**'s "Oh Lonesome Me" and ending with **Charley Pride**'s "Kiss An Angel Good Morning." More than 47,000 songs were recorded there during its 20 years of operation, including **Chet Atkins**' "Country Gentlemen," **Floyd Cramer**'s "Last Date," **Skeeter Davis**' "The End Of The World,"**Willie Nelson**'s "Bloody Mary Morning," and **Boots Randolph**'s "Yakety Sax."

RETURN OF ROGERS—**David Rogers**, who landed 37 records onto the charts during the course of his career, is attempting to retain that prominence with the first single on **Harry Shields**' reactivated Mr. Music label, "Crown Prince Of The Barroom." Rogers recently completed a two-record set, "The Best Of David Rogers," for a television marketing campaign on his own Music Masters, Ltd. label. The package will include 10 previously recorded tracks, as well as 10 new cuts, and Rogers is putting the finishing touches on the video segment to the ad spots, which will be placed by Future Sound Marketing.

MOVING DOWN MUSIC ROW—Music Row Talent has established a new office on 17th Avenue. The company's complete address is: 1019 17th Ave. S., Nashville, Tenn. 37212.

TOURISM ABOUNDS—Yet another tourist-oriented attraction has planted itself at the edge of Music Row. Country Crossroads, a $3.2 million complex currently under construction, will provide a historical outline of the heritage of Nashville, incorporating the music and talent the town has become famous for. The facility will house five theaters that offer life-size, three-dimensional, computer-animated characters and is expected to draw some 300,000 visitors annually. The theaters include: Coonskin Corner, Hillbilly Holler, Rock-A-Billy Ridge, Gospel Junction and the Rock-Top-Revue.

—tom roland

TOP 75 ALBUMS

		11/13	Weeks On Charts
1	**MOUNTAIN MUSIC** ALABAMA (RCA AHL 1-4229)	3	37
2	**HIGHWAYS & HEARTACHES** RICKY SKAGGS (Epic FE 37996)	4	8
3	**JUST SYLVIA** SYLVIA (RCA AHL 1-4312)	1	33
4	**A TASTE OF YESTERDAY'S WINE** MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	2	12
5	**ALWAYS ON MY MIND** WILLIE NELSON (Columbia FC 37951)	6	36
6	**HANK WILLIAMS, JR.'S GREATEST HITS** (Elektra/Curb 60193-1)	8	7
7	**GREATEST HITS** DOLLY PARTON (RCA AHL1-4422)	11	7
8	**BIG CITY** MERLE HAGGARD (Epic FE 37593)	9	55
9	**WW II** WAYLON AND WILLIE (RCA AHL1-4455)	13	5
10	**WAITIN' FOR THE SUN TO SHINE** RICKY SKAGGS (Epic FE 37193)	5	49
11	**PUT YOUR DREAMS AWAY** MICKEY GILLEY (Epic FE 38082)	7	14
12	**RADIO ROMANCE** EDDIE RABBITT (Elektra 60160-1)	18	5
13	**PERFECT STRANGER** T.G. SHEPPARD (Warner/Curb 23726-1)	16	5
14	**DREAM MAKER** CONWAY TWITTY (Elektre 60182-1)	14	7
15	**THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!** DAVID FRIZZELL (Warner/Viva 23688-1)	15	20
16	**SOMEWHERE BETWEEN RIGHT AND WRONG** EARL THOMAS CONLEY (RCA-AHL1-4348)	17	10
17	**THE BELLAMY BROTHERS GREATEST HITS** (Warner/Curb 9 23697-1)	10	13
18	**QUIET LIES** JUICE NEWTON (Capitol ST-12210)	12	26
19	**IT AIN'T EASY** JANIE FRICKE (Columbia FC 38214)	25	6
20	**SOMEWHERE IN THE STARS** ROSANNE CASH (Columbia FC37570)	20	22
21	**FEELS SO RIGHT** ALABAMA (RCA AHL 1-3930)	23	87
22	**LOVE WILL TURN YOU AROUND** KENNY ROGERS (Liberty LO-51124)	21	19
23	**SURE FEELS LIKE LOVE** LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	24	5
24	**MICHAEL MARTIN MURPHEY** (Liberty LT-51120)	19	11
25	**INSIDE** RONNIE MILSAP (RCA AHL 1-4311)	22	22
26	**THE BEST LITTLE WHOREHOUSE IN TEXAS** ORIGINAL SOUNDTRACK (MCA 6112)	26	13
27	**INSIDE AND OUT** LEE GREENWOOD (MCA-5305)	29	30
28	**WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)** WILLIE NELSON (Columbia KC2 37542)	28	51
29	**CONWAY'S #1 CLASSICS** CONWAY TWITTY (Elektra ET-60115)	30	10
30	**THE MAN WITH THE GOLDEN THUMB** JERRY REED (RCA AHL1-4315)	35	25
31	**THE LEGEND GOES ON** THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	27	51
32	**MY HOME'S IN ALABAMA** ALABAMA (RCA AHL1-3644)	38	124
33	**16TH AVENUE** LACY J. DALTON (Columbia FC37975)	33	17
34	**TOM JONES COUNTRY** (Mercury/PolyGram ARM-1-4062)	42	5
35	**SOUNDS LIKE LOVE** JOHNNY LEE (Full Moon/Asylum 60147-1)	36	5
36	**WILD & BLUE** JOHN ANDERSON (Warner Bros. 23721-1)	43	5
37	**STEVE WARINER** RCA (AHL1-4154)	40	3
38	**HE SET MY LIFE TO MUSIC** BARBARA MANDRELL (MCA/Songbird MCA-5330)	39	5
39	**JUST HOOKED ON COUNTRY** ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	31	14
40	**GOING WHERE THE LONELY GO** MERLE HAGGARD (Epic FE 38092)	—	1
41	**STRAIT FROM THE HEART** GEORGE STRAIT (MCA 5320)	32	21
42	**BOBBIE SUE** OAK RIDGE BOYS (MCA 5294)	45	40
43	**LAST DATE** EMMYLOU HARRIS (Warner Bros. 9 23740-1)	44	2
44	**ANNIVERSARY — TEN YEARS OF HITS** GEORGE JONES (Epic KE2 38323)	49	2
45	**GET CLOSER** LINDA RONSTADT (Asylum 9 60185)	—	1
46	**HIGH NOTES** HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	34	31
47	**THE HOTTEST NIGHT OF THE YEAR** ANNE MURRAY (Capitol ST-1225)	47	12
48	**TOO GOOD TO HURRY** CHARLY McCLAIN (Epic FE 38064)	48	5
49	**I WRITE IT DOWN** ED BRUCE (MCA-5323)	52	3
50	**YOU'RE MY SUPER WOMAN, YOU'RE MY INCREDIBLE MAN** LOUISE MANDRELL and R.C. BANNON (RCA AHL1-4377)	51	6
51	**UNLIMITED** REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	37	19
52	**KENNY ROGERS GREATEST HITS** KENNY ROGERS (Liberty LOO 1072)	58	88
53	**FANCY FREE** OAK RIDGE BOYS (MCA 5209)	53	76
54	**THE DAVID FRIZZELL AND SHELLY WEST ALBUM** (Warner Bros./Viva BSK 3643)	56	42
55	**I AM WHAT I AM** GEORGE JONES (Epic FE 36586)	55	32
56	**GREATEST HITS** JANIE FRICKE (Columbia FC 38310)	—	1
57	**THE PRESSURE IS ON** HANK WILLIAMS, JR. (Elektra/Curb E1 60019)	57	63
58	**CHRISTMAS** THE OAK RIDGE BOYS (MCA-5365)	—	1
59	**THE OSMOND BROTHERS** (Elektra 60180-4)	60	2
60	**THE BEST OF JERRY LEE LEWIS** (Elektra 60191-1)	—	1
61	**BEST OF BOXCAR, VOL. ONE** BOXCAR WILLIE (Main Street ST 73002)	—	1
62	**TURNED LOOSE** ROY CLARK (Churchill CR9425)	—	1
63	**STILL THE SAME OLE ME** GEORGE JONES (Epic FE 37106)	63	51
64	**SUGAR FREE** DAVE ROWLAND (Elektra E1-80011)	64	16
65	**COME BACK TO ME** MARTY ROBBINS (Columbia FC 37995)	41	17
66	**NUMBER ONES** CONWAY TWITTY (MCA-5318)	46	26
67	**SHE'S NOT REALLY CHEATIN'** MOE BANDY (Columbia FC 38009)	50	23
68	**BUSTED** JOHN CONLEE (MCA 5310)	54	32
69	**LISTEN TO THE RADIO** DON WILLIAMS (MCA-5306)	59	32
70	**THIS DREAM'S ON ME** GENE WATSON (MCA-5302)	61	15
71	**IN BLACK & WHITE** BARBARA MANDRELL (MCA-5295)	62	49
72	**CHARLEY SINGS EVERYBODY'S CHOICE** CHARLEY PRIDE (RCA AHL1-4287)	68	33
73	**GREATEST HITS** RONNIE MILSAP (RCA AHL 1-3722)	75	31
74	**THE BEST OF TANYA TUCKER** (MCA-5357)	65	7
75	**MAKING LOVE FROM MEMORY** LORETTA LYNN (MCA-5354)	66	8

THANKS FOR MY 6th CONSECUTIVE CHART RECORD

85

"ONE TEAR AT A TIME"

(A.G. 706)

CREDITS:

PRODUCER: ALLEN CASH
ENGINEERS: PAUL GOLDBERG, BIL VORNDICK
SESSION LEADER: WILLIE RAINSFORD
STRING ARRANGER: KRISTIN WILKERSON
DOTTY DEE SINGERS, JORDANAIRES, BOBBY & ARLEEN HARDEN
U.S. DISTRIBUTION: ALBUM GLOBE
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MIKE BORCHETTA
SYLVIA BRILEY

DEEP SOUTH Records

THE COUNTRY MIKE

MUTUAL PREPARES HOLIDAY SPECIALS—As part of the network's annual array of holiday specials, Mutual Broadcasting will feed affiliates with a special Thanksgiving show entitled *The Great Entertainers*. This three-hour country music special traces the unique backgrounds of Country Music Assn. (CMA) award winners from 1970 to the present. Just added to the lineup of artists were this year's triple-award winners **Alabama**. Along with featuring the music of these CMA award winners, the Mutual Thanksgiving special will provide listeners with new and exclusive interviews of the artists spotlighted. The network is also compiling its annual *Country Music Countdown 1982* to be transmitted to Mutual stations for a New Year's Eve airing. The show will feature the top 100 songs of the year as compiled from Mutual affiliate stations. **Lee Arnold** of **WHN**/New York will share the hosting duties with country performer **Eddie Rabbitt**.

***CONLEE GOES LIVE** — MCA recording artist John Conlee was interviewed recently via WQIK-FM/Jacksonville, when the station set up a broadcast booth during Country Music Week at the Opryland Hotel. Conlee was scheduled to perform in Jacksonville just weeks after the broadcast. Pictured at the Opryland Hotel are (l-r): Lee Shannon, PD, WQIK-FM; Jeanne Pruett; and Conlee.*

CALIFORNIA FIRM TO AIR CHRISTMAS SHOW—Drake-Chenault Enterprises has developed a special holiday radio show for country stations to air during the Christmas holidays. Entitled *Country Christmas*, the 12-hour show can be prepared for special markets and includes songs from the leaders in the field of country music. The show, hosted by **Eddie Arnold** and **Brenda Lee**, will feature the music of **Johnny Cash**, **Loretta Lynn** and many more.

KIXK RADIO TO CO-PRODUCE BENEFIT CONCERT—Country acts Alabama, **Janie Fricke** and **Diana** are slated to appear in two shows in the Dallas area to benefit the "Toys For Tots" drive. Co-produced by **KIXK**/Dallas and Board Brothers Talent, the shows will be held at Reunion Arena on Dec. 5 and at Billy Bob's night club in Ft. Worth Dec. 7. All proceeds will go to the purchasing of Christmas toys for underprivileged children in the Dallas-Ft. Worth area.

CLEVELAND JOCK BARES ALL?—In an effort to familiarize area listeners with its on-air lineup, **WHK**/Cleveland has developed a controversial ad campaign with more than 50 billboards in and around the Cleveland area featuring WHK's morning drive jock, **Gary Dee**. What makes the campaign so controversial is that Dee is unclothed on the billboard, wearing only boots and a most appropriately located cowboy hat. According to station promotion director **Cathy Bee**, only one billboard has been removed due to negative response . . . In an effort to help some lucky listener, **WWVA**/Wheeling decided that the perfect station promotion could put a roof over someone's head, literally. The station is in the process of promoting its "Great American Home Giveaway." One listener will win a 1982 Fairmont mobile home worth $20,000 as grand prize in the contest. Along with giving someone a new home, WWVA is also offering second prize of $5,000 worth of furniture for another listener.

SLATKIN, DOYLE JOIN KICK TEAM—**WKHL**/New York has appointed **Jeff Slatkin** and **Liz Doyle** to become the station's newest account executives, according to general sales manager **Barry Shrier**. Before joining the New York FM country station, Slatkin previously held the retail sales manager position at **WGBB**/Freeport along with serving as account executive at **WNYG**/Freeport. Doyle comes to WKHK after acting as a buyer for MCA Advertising in New York City and has also worked with **WNEW-AM**/New York and **WPLJ-FM**/New York in advertising.

country mike

PROGRAMMERS PICKS

Mark Tudor	**WTQR**/Winston-Salem	**Hold On** — Gail Davies — Warner Bros.
Kevin Herring	**WWWW**/Detroit	**Cry** — Tanya Tucker — Arista
Randy Hooker	**KFRM**/Salina	**Romance** — Louise Mandrell — RCA
Janet Bozeman	**WJRB**/Nashville	**Making A Living's Been Killing Me** — McGuffey Lane — Atlantic
Jerry Paxon	**WPKX**/Washington	**What She Don't Know Won't Hurt Her** — Gene Watson — MCA
Glen Garrett	**WCOS**/Columbia	**Talk To Me** — Mickey Gilley — Epic
Mike Lee	**KVOC**/Casper	**Like Nothing Ever Happened** — Sylvia — RCA
Edith Lange	**KHEY**/El Paso	**'Til I Gain Control** — Crystal Gayle — Elektra
Bill Berg	**WWVA**/Wheeling	**Faking Love** — T.G. Sheppard & Karen Brooks — Warner/Curb
Chris Adams	**KGEM**/Boise	**Still Taking Chances** — Michael Murphey — Liberty
Jim Stricklan	**KBRQ**/Denver	**Hard Candy Christmas** — Dolly Parton — RCA
Jack Seckel	**WIXZ**/McKeesport	**When You're Not A Lady** — Jim Glaser — Noble Vision
Stephanie Pflum	**WDAF**/Kansas City	**Somebody's Always Saying Goodbye** — Anne Murray — Capitol
Susan Duran	**WNOE**/New Orleans	**Inside** — Ronnie Milsap — RCA
Andy Witt	**WTSO**/Madison	**Don't Plan On Sleepin' Tonight** — Steve Warner — RCA

MOST ADDED COUNTRY SINGLES

1. **INSIDE — RONNIE MILSAP — RCA** — 44 ADDS
2. **THANK GOD FOR KIDS — OAK RIDGE BOYS — MCA** — 35 ADDS
3. **FAKING LOVE — T.G. SHEPPARD & KAREN BROOKS — WARNER/CURB** — 29 ADDS
4. **'TIL I GAIN CONTROL AGAIN — CRYSTAL GAYLE — ELEKTRA** — 26 ADDS
5. **SOMEBODY'S ALWAYS SAYING GOODBYE — ANNE MURRAY — CAPITOL** — 25 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **LIKE NOTHING EVER HAPPENED — SYLVIA — RCA** — 53 REPORTS
2. **GOING WHERE THE LONELY GO — MERLE HAGGARD — EPIC** — 50 REPORTS
3. **(SITTIN' ON) THE DOCK OF THE BAY — WAYLON & WILLIE — RCA** — 49 REPORTS
4. **I WONDER — ROSANNE CASH — COLUMBIA** — 47 REPORTS
5. **(LOST HIS LOVE) ON OUR LAST DATE — EMMYLOU HARRIS — WARNER BROS.** — 46 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

GEORGE JONES & MERLE HAGGARD (Epic 34-03405)
C.C. Waterback (3:37) (Shade Tree Music — BMI) (M. Haggard) (Producer: B. Sherrill)

The Possum and the Stranger have moved from drinking "Yesterday's Wine" to today's whiskey and tequila, while the tune itself moves from a blues-laden romp to a dixieland finale. A fine choice for a second single from their duet album, listeners will find the pair celebrating the end of the year on an "up" note with this loose, rollicking affair. Should be an instant add for jukes.

FEATURE PICKS

ANNE MURRAY (Capitol P-B-5183)
Somebody's Always Saying Goodbye (3:25) (Hall-Clement Publ. c/o Welk Music Group — BMI) (B. McDill) (Producer: J.E. Norman)

LEON EVERETTE (RCA PB-13391)
Shadows Of My Mind (3:12) (Hermitage Music Publ. Co. — BMI) (E.E. Collins) (Producers: R. Dean, L. Everette)

JUICE NEWTON (Capitol P-B-5192)
Heart Of The Night (3:50) (Warner-Tamerlane Publ. Corp./Flying Dutchman Music/Sweet Harmony Music, Inc. — BMI/ASCAP) (M. Clark) (Producer: R. Landis)

JOHN SCHNEIDER (Scotti Bros. ZS4 03407)
Livin' For Saturday Night (2:45) (Flowering Stone Music — ASCAP) (J. Harrington, J. Pennig) (Producers: T. Scotti, J. D'Andrea)

YOUNGER BROTHERS (MCA-52148)
There's No Substitute For You (2:45) (Collins Court Music, Inc./Famous Music Corp. — ASCAP) (W.T. Davidson/M. Sameth) (Producer: R. Chancey)

GARY MORRIS (Warner Bros. 7-29853)
Velvet Chains (2:21) (Cross Keys Pub. Co., Inc. — ASCAP/Tree Pub. Co., Inc. — BMI) (K. Welch, R. Hellard) (Producers: M. Morgan, P. Worley)

CINDY HURT (Churchill CR94010)
What's Good About Goodbye (2:24) (Screen Gems/EMI Music, Inc. — BMI) (C. Craig) (Producer: J.B. Barnhill)

NEW AND DEVELOPING

CHANTILLY (F&L FL-520)
Better Off Blue (3:15) (United Artists Music Co., Inc./Autumn Leaves Music — ASCAP) (J. Pritchett, A. Chapman) (Producers: L. Morton, S. Bledsoe)

This female trio-turned-quartet seems to get stronger with each successive release, and "Better Off Blue" is no exception, encasing the ladies in a glossy sheen of sentiment. Group member Kim Williams steps to the forefront with the dominant vocal performance in a mass appeal effort that relies heavily on magical keyboard tonalities and subtle injections of steel guitar.

ALBUM REVIEWS

HERE'S TO US — Cristy Lane — Liberty LT-51137 — Producer: Ron Oates — List: 8.98 — Bar Coded

Cristy Lane was brought to the forefront of the American consciousness by her million-selling gospel television package, "One Day At A Time," and she has continued to release material dominated by the same MOR sound, laden with strings and sentiment. She calls on a number of top-flight studio musicians here to aid her Peoria-grown presentation, including Mark Casstevens, Terry McMillan, Farrell Morris, Reggie Young and Mary Fiedler.

THE SINGLE BEST CHRISTMAS IS A COUNTRY CHRISTMAS

*Catch the spirit of Christmas sales with "A COUNTRY CHRISTMAS"...a specially priced–**$6.98***
Collection of traditional Christmas favorites and newly recorded songs of the season...

Featuring the double-sided single
"CHRISTMAS IN DIXIE"
by Alabama
&
"CHRISTMAS IS JUST A SONG FOR US THIS YEAR"
by Louise Mandrell and R C Bannon
PB-13358

And the double-sided single
"LET IT SNOW, LET IT SNOW, LET IT SNOW"
by Charley Pride
&
"PEACE ON EARTH (A SONG FOR ALL SEASONS)"
by Razzy Bailey
PB-13359

RCA

TOP 15 ALBUMS

Spiritual

		11/13	Weeks On Chart
1	**PRECIOUS LORD** AL GREEN (HI/Myrrh MSB-6702) Title Cut	1	15
2	**BROTHER TO BROTHERS** WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up"	2	17
3	**IT'S GONNA RAIN** MILTON BRUNSON (Myrrh MSB 6696) Title Cut	4	28
4	**LORD, YOU KEEP ON PROVING YOURSELF TO ME** FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	3	28
5	**EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II** (Myrrh MSB 6700) "I Know A Man"	6	8
6	**WHEN ALL GOD'S CHILDREN GET TOGETHER** REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	7	49
7	**UNCLOUDY DAY** MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	9	8
8	**THE RICHARD SMALLWOOD SINGERS** (Onyx/Benson R3803) "Call The Lord"	5	9
9	**A TOUCH OF CLASS** JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	8	29
10	**GLORY TO HIS NAME** ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	10	21
11	**REQUEST LINE** MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) "Mighty Clouds Of Joy"	13	4
12	**YOU BROUGHT THE SUNSHINE** CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	14	2
13	**HE IS REAL** THE SENSATIONAL NIGHTINGALES (Malaco MAL 4380) "Do You Know The Man"	—	1
14	**I CAN SEE CLEARLY NOW** THE O'NEAL TWINS (Savoy SL 14690) Unavailable At Press Time	—	1
15	**ON CHRIST THE SOLID ROCK** THE VOICES OF WATTS (Savoy SL14680) Unavailable At Press Time	—	1

Inspirational

		11/13	Weeks On Chart
1	**AGE TO AGE** AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	27
2	**AMAZING GRACE** B.J. THOMAS (Myrrh 6675) Title Cut	2	65
3	**MIRACLE** B.J. THOMAS (Myrrh 6705) Unavailable At Press Time	3	49
4	**LIFT UP THE LORD** SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	5	12
5	**I SAW THE LORD** DALLAS HOLM (Greentree R3723) Title Cut	4	49
6	**THE VERY BEST OF THE IMPERIALS** (Dayspring SST 4025) "Same Old Fashioned Way"	6	45
7	**AMY GRANT IN CONCERT VOL. II** (Myrrh MSB 6677) "I'm Gonna Fly"	7	50
8	**UNFAILING LOVE** EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	9	49
9	**MAKE ME READY** FARRELL & FARRELL (New Pax NP33104) Title Cut	10	22
10	**JONI'S SONG** JONI EARECKSON (Word WSB 8856) Title Cut	8	49
11	**PLAY THRU ME** PHIL KEAGGY (Sparrow SPR1062) "Morning Light"	11	5
12	**PRIORITY** IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12	29
13	**STAND BY THE POWER** IMPERIALS (Dayspring DST-4100) Unavailable At Press Time	13	2
14	**BLESS THE LORD WHO REIGNS IN BEAUTY** BILL GAITHER TRIO (Word 6670) Title Cut	14	35
15	**ONLY JESUS** DION (Dayspring DST-4027) Unavailable At Press Time	15	18

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

GAITHERS, CARMAN APPEAR AT OPRY *— As part of their October pairing on an extensive tour, the Bill Gaither Trio and Carman appeared recently at the Grand Ole Opry. Following the performance, Priority Records held a reception in honor of Carman with both groups in attendance. Pictured at the affair are (l-r): Buddy Huey, vice president and general manager, Priority; Carman; Gloria and Bill Gaither and Gary McSpadden of the Gaither Trio; and Steve Bock, director, national sales, Priority.*

ASIA STRIKES IT RICH *— Geffen recording artists Asia recently received U.K. and Australian gold and Japanese platinum awards for their self-titled debut album. The awards were made after the second of the two sellout concerts at London's Wembley Arena. Pictured at the presentation are (l-r): Brian Lane, the group's manager; Bunny Freidus, vice president, creative operations, CBS Records International; Carl Palmer of the group; John David Kalodner, A&R, Geffen; John Wetton and Geoff Downes of the group; and Paul Russell, managing director, CBS Records , U.K.*

NARM Indie Conference Focuses On Communication

(continued from page 5)

promotion, sales and marketing, and the ways independents can capitalize on their position. Additionally, seminars for buyers, promotion, and sales and marketing personnel were chaired, respectively, by Jerry Winston of Malverne Distributing, Piks' Korman and Western Merchandisers' Marmaduke. It was during these seminars that middle management employees were able to meet with their counterparts at other distributors in order to air common problems and seek solutions.

Setting the stage for the discussion of specific topics was the conference's featured speaker, Irv Biegel, president, Boardwalk Records, whose speech preceded the first panel and combined optimism with a plea for concrete action. Predicting that "an explosion is near," Biegel projected that "five years from now, we will see that '83 and '84 were the years that the new music really took off." But he added that the independents will "have to become more efficient at gaining exposure" through available channels like in-store play and MTV. "If we continue to work together and keep our common problems in mind," said Biegel, "we can overcome."

The conference developed its only real snag during the first panel, a general discussion on how independents can capitalize on their position. With panel moderator Schafer voicing distributors, desire for labels to continue experimental marketing of cassettes at $6.98, Clive Davis, president, Arista Records, responded that the "economics of $6.98 are tough." Davis berated labels for giving high-priced contracts to established artists and hinted that the type of contracts given to artists like Paul McCartney, Diana Ross and Kenny Rogers might make it difficult for Arista to resign artists like Barry Manilow.

But the upbeat tone of the conference was reconfirmed during the radio panel held the following day. Speaking from the floor, Mark Weiss, promotion, Schwartz Bros., said that independents at both the distribution and manufacturing end "need to be up to date on radio research. This force has many more obstacles to overcome before getting airplay than ever before. We as distributors have to prove to our manufacturers that we're a force."

The conference also served as a forum for Chrysalis Records to make a presentation on its new anti-piracy campaign. Unveiled with the release of Pat Benatar's new album, "Get Nervous," the system requires that consumers mail a response card back to the manufacturer, stating where they purchased the product. In return, the label will send the respondents promotional material. While the new measure failed to garner much reaction at the conference, Chrysalis proved to be a popular label at the meet, receiving an ovation for its recent stand against album tracking on AOR.

Other presentations included talks on the "Gift of Music" campaign by Ann Manning of Humphrey Browning MacDougall, Inc., the Boston-based advertising firm responsible for the campaign's inplementation, as well as an update by Joe Cohen, executive vice president, NARM, on the organization's plans for exploiting this year's Grammy Awards Show.

But above all, the conference was concerned with the independents, and participants seemed pleased with the results.

"It had a lot of value for us," said Duncan Browne, general manager, Rounder Records. "It was good to make contact with the distributors that we don't normally see, and we were able to just straighten out a lot of business."

Added Richard Spring, president, Jazz America Marketing Records: "Nobody came down here with an Ivory tower attitude."

National Shifts Plan For 67 One-Stop Video Outlets In Northwest

LOS ANGELES — National Video has restructured its agreement with One-Stop Video to open 67 National outlets in Fred Meyer Shopping Centers in five northwestern states due to conflicts resulting from overlapping franchise territories.

According to National Video president Ron Berger, the planned stores will not carry the National name, although the franchisor will continue to work with One-Stop Video in order to provide centralized buying, distribution and stocking for the in-store units.

The reason for the restructuring, said Berger, was to protect National Video outlets whose territories overlapped those of the shopping centers in the northwest region.

BLACK CONTEMPORARY

TOP 75 ALBUMS

		11/13	Weeks On Chart
1	**FOREVER, FOR ALWAYS, FOR LOVE** LUTHER VANDROSS (Epic FE 38235)	1	6
2	**LIONEL RICHIE** (Motown 6007ML)	2	6
3	**WHAT TIME IS IT?** THE TIME (Warner Bros. 9 23701-1)	3	10
4	**SILK ELECTRIC** DIANA ROSS (RCA AFL1-4384)	5	6
5	**GET LOOSE** EVELYN KING (RCA AFL1-4337)	4	11
6	**AS ONE** KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	6	8
7	**MIDNIGHT LOVE** MARVIN GAYE (Columbia FC 38197)	—	1
8	**VANITY 6** (Warner Bros. 9 23716-1)	8	8
9	**JUMP TO IT** ARETHA FRANKLIN (Arista AL 9602)	7	16
10	**THE MESSAGE** GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 268)	11	6
11	**ZAPP II** ZAPP (Warner Bros. 9 23583-1)	9	16
12	**SNEAKIN' OUT** STACY LATTISAW (Cotillion/Atco 90002-1)	10	14
13	**JEFFREY OSBORNE** (A&M SP-4896)	13	23
14	**GAP BAND IV** THE GAP BAND (Total Experience/PolyGram TE-1-3001)	15	24
15	**SECOND TO NUNN** BOBBY NUNN (Motown 6022)	17	7
16	**WILD NIGHT** ONE WAY (MCA-5369)	18	5
17	**TANTALIZINGLY HOT** STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	12	16
18	**LET ME TICKLE YOUR FANCY** JERMAIN JACKSON (Motown 6017ML)	16	16
19	**JANET JACKSON** (A&M SP-6-4907)	29	4
20	**THE OTHER SIDE OF THE RAINBOW** MELBA MOORE (Capitol ST-12243)	24	4
21	**THE BAD C.C.** CARL CARLTON (RCA AFL1-4425)	22	6
22	**INSTANT LOVE** CHERYL LYNN (Columbia FC 38057)	14	20
23	**HEARTBREAKER** DIONNE WARWICK (Arista AL 9609)	26	5
24	**THIS ONE'S FOR YOU** TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	19	14
25	**IF THAT'S WHAT IT TAKES** MICHAEL McDONALD (Warner Bros. 9 23703-1)	20	10
26	**NEW DIRECTIONS** TAVARES (RCA AFL1-4357)	25	9
27	**JUST AIN'T GOOD ENOUGH** JOHNNIE TAYLOR (Beverly Glen BG 10001)	36	4
28	**GRAND SLAM** THE SPINNERS (Atlantic 80020-1)	32	4
29	**ALICIA** ALICIA MYERS (MCA-5181)	30	9
30	**CHANGE** BARRY WHITE (Unlimited Gold/CBS FZ 38048)	21	12
31	**1999** PRINCE (Warner Bros. 9 23720-1F)	—	1
32	**GWEN GUTHRIE** (Island/Atco 90004-1)	28	11
33	**DONNA SUMMER** (Geffen GHS 2005)	27	16
34	**PROPOSITIONS** THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	55	2
35	**WE ARE ONE** PIECES OF A DREAM (Elektra 9 60142-1)	31	17
36	**IN THE HEAT OF THE NIGHT** IMAGINATION (MCA-5373)	41	3
37	**CASINO LIGHTS — RECORDED LIVE AT MONTREAUX, SWITZERLAND** VARIOUS ARTISTS (Warner Bros. 9 23718-1)	44	3
38	**THROWIN' DOWN** RICK JAMES (Gordy/Motown 6005GL)	23	25
39	**THE REAL DEAL** THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	33	14
40	**EVERY HOME SHOULD HAVE ONE** PATTI AUSTIN (Qwest/Warner Bros. OWS 3691)	45	7
41	**HONESTY** CURTIS MAYFIELD (Boardwalk NB 33256-1)	34	7
42	**TO THE MAX** CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	—	1
43	**ALL THIS LOVE** DeBARGE (Motown 6012G)	48	4
44	**SUNRIZE** (Boardwalk NB-33257-1)	35	9
45	**SEVENTEEN** BILL SUMMERS & SUMMERS HEAT (MCA-5367)	51	3
46	**WE GO A LONG WAY BACK** BLOODSTONE (T-Neck/CBS FZ 38115)	39	20
47	**TOUGH** KURTIS BLOW (Mercury/PolyGram MX-1-505)	38	9
48	**HARD TIMES** MILLIE JACKSON (Spring/PolyGram SP-1-6737)	58	2
49	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I** STEVIE WONDER (Tamla/Motown 6002TL2)	49	26
50	**KEEPIN' LOVE NEW** HOWARD JOHNSON (A&M SP-4895)	42	18
51	**FIRST TAKE** THE VALENTINE BROTHERS (Bridge BR-101936)	46	13
52	**FRIENDS** SHALAMAR (Solar/Elektra S28)	40	40
53	**SKYYJAMMER** SKYY (Salsoul/RCA SA-8555)	—	1
54	**TWO OF A KIND** EARL KLUGH/BOB JAMES (Capitol ST-12244)	60	2
55	**WORDS, SOUNDS, COLORS, AND SHAPES** DONALD BYRD and 125TH STREET, N.Y.C. (Elektra 9 60188-1)	37	7
56	**ICE 'N HOT** JERRY BUTLER (Fountain FR 2-82-1)	59	7
57	**AFTER 5** BRICK (Bank FZ 38170)	47	5
58	**THE OTHER WOMAN** RAY PARKER, JR. (Arista AL 9590)	43	31
59	**ENCHANTED LADY** ENCHANTMENT (Columbia FC 38024)	—	1
60	**UPSTAIRS AT ERIC'S** YAZ (Sire 9 23737-1)	54	8
61	**LIVIN' IN THE NEW WAVE** ANDRE CYMONE (Columbia FC 38123)	65	3
62	**HERE WE GO AGAIN** BOBBY BLAND (MCA-5297)	64	20
63	**D TRAIN** (Prelude PRL 14105)	66	2
64	**REDD HOT** SHARON REDD (Prelude PRL 14106)	68	3
65	**I'M THE ONE** ROBERTA FLACK (Atlantic SD 19354)	52	23
66	**MY FAVORITE PERSON** THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	56	28
67	**DOWN HOME** ZZ HILL (Malaco MAL 7406)	53	41
68	**WINDSONG** RANDY CRAWFORD (Warner Bros. 9 60142-1)	67	23
69	**STREET OPERA** ASHFORD & SIMPSON (Capitol ST-12207)	57	26
70	**BRILLIANCE** ATLANTIC STARR (A&M SP 4883)	71	35
71	**EDDIE MURPHY** (Columbia FC 38180)	50	13
72	**ONE MORE MOUNTAIN** THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	63	11
73	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	69	66
74	**SO EXCITED** THE POINTER SISTERS (Planet/RCA BXL1-4355)	70	18
75	**DREAMGIRLS** ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	61	26

GAP DAY — Total Experience recording group The Gap Band recently received a proclamation from Los Angeles Mayor Bradley's office declaring Oct. 16 "Gap Band Day" in the city. The presentation was made following the band's sold-out Forum show there. Pictured receiving the proclamations are (l-r): Stephanie Wright, Mayor's office; Charlie Wilson of the group; Rev. O. Wilson, the Wilson brothers' father; Robert and Ronnie Wilson of the group; and Lonnie Simmons, president, Total Experience Records.

THE RHYTHM SECTION

SHORT CUTS — Lakeside will continue its music voyage with Solar Records. The group recently resigned with the label and is preparing a new LP. . .West Coast DJ Assn. (WCDJA) executive director **Brenda Robinson** and Unlimited Gold Records' **Sandra White** recently organized a series of dance club appearances for Unlimited Gold chairman and artist **Barry White** to support his song "Passion," the newest single from his "Changes" LP . . . The African connection and American black music keeps growing stronger. RCA's **Evelyn King** recently embarked on a two-week tour of Nigeria covering four cities, including Lagos, the capital. . .The theme song from NBC's *Family Ties* will be released as a single by **Johnny Mathis** and **Deniece Williams**, who scored in 1978 with the duet of "Too Much, Too Little, Too Late."

WELCOMED A-BOARD — Former Green Bay Packer **Willie Davis**, president of All-Pro Broadcasting, Inc. was recently named to the board of directors of MGM/UA Entertainment Co. Already an owner and operator of radio stations in Los Angeles, Seattle, Houston and Milwaukee, Davis is now on the board of five corporations. In addition to the MGM/UA spot, he serves on the board of Joseph Schlitz Brewing Co., Fireman's Fund Insurance Co., Mattel, Inc. and the Alliance Bank.

ANOTHER CHAPTER — The Black Music Assn. (BMA) Capitol City chapter, co-founded by industry veteran **Max Kidd**, recently honored bluesmeister **Ray Charles** with a plaque commemorating his contributions to black music. The BMA chapter presented Charles with the plaque at a benefit concert in Washington D.C. for the National Black Media Coalition. The chapter has also honored other black music artists, such as **Betty Carter, Jerry Butler** and **James Brown.**

. . .SPEAKING OF THE GODFATHER OF SOUL — Because of his largely successful spring and summer tour, James Brown is to hit the road again for a 15-date sojourn throughout the Northeast and Midwest. Between now and the end of the year, Brown and his 12-piece band are scheduled to hit places like Rochester, Buffalo, Cleveland, Pittsburgh, Dayton, Indianapolis, New Haven, Boston, St. Louis and Kansas City.

ESTEEMED IMAGES — Set for Dec. 5 from the Hollywood Palladium are 15th annual NAACP Image Awards. Music Nominees include: (Blues Artist) **Z.Z. Hill, Bobby Blue Bland, Big Mama Thornton, B.B. King, Big Twist & The Mellow Fellows;** (Jazz Artist) **Jimmy Smith, Art Ensemble of Chicago, Freddie Hubbard, Grover Washington, Jr., Wynton Marsalis, Miles Davis;** (Gospel Artist or Group) **Keith Pringle, Shirley Caesar, Al Green, Andrae Crouch, James Cleveland & the Southern California Community Choir;** (Female Artist) **Evelyn King, Aretha Franklin, Stacy Lattisaw, Diana Ross, Stephanie Mills, Jennifer Holliday, Lena Horne;** (Male Artist) **Lionel Richie, Jeffrey Osborne, Al Jarreau, Stevie Wonder, Luther Vandross, Bobby Womack;** (Vocal Group) **Kool & The Gang, Whispers, Gap Band, Atlantic Starr, The Jacksons, Isley Brothers;** (Album of the Year) "Rise" by **Earth, Wind** and **Fire**, "Love Is Where You Find It" by The Whispers, "Breakin' Away" by Jarreau, "The Original Musiquarium I" by Stevie Wonder, "Gap Band IV" by The Gap Band, "The Poet" by Womack, "Something Special" by Kool & The Gang; (Song of the Year) "And I'm Telling You I'm Not Going," "Let's Groove," "Let It Whip," "Endless Love," "I Really Don't Need No Light," "Jump To It" and "Take My Heart." Presentation of the Image Awards will be video taped and aired through syndication during early 1983.

BRIGHT BLUES — The Southern California Blues Society is growing strong legs here as it is diversifying the strategy it developed to bring roots blues to a wider Southern California audience. The society is preparing presentation of its fifth blues concert, set for Nov. 17 at the Music Machine In West Los Angeles. **A Band Called Sam** and **Phillip Walker and the Daddios** featuring **Alberto Lopez** will be the headline acts during the concert. But the scope of its performance booking will not stop with the monthly concerts. The society said that it will begin sponsoring Blue Mondays at Hollywood's Cathay de Grande, where **Long Gone Miles** opened its newest feature. In its ongoing efforts to raise funds for upcoming functions, the society plans to hold the first Blues Record Collectors Swap Meet on Nov. 20 in Northridge, Calif.

WORKING AT MUSIC — Small independent labels long on ideas continue to proliferate, with the latest entry, Musicworks Entertainment's release from the Montreal, Quebec-based label is a single by **Gypsy Lane**, the band led by drummer **Russell Dabney** that backed the **Village People** through many of the group's hits. "Cold Fire" is the inaugural single from this band, which also features former **Instant Funk** guitarist/songwriter **Larry Davis**. Also due from the label is a single by former **Ethics** lead singer **Joe Freeman**, titled "Sneakin'." The group **Embryo**, which features **Bernard Wilson** and **Lloyd Parks** of (**Harold Melvin** and) the **Blue Notes**, has released the single "Are You Lonely?" And 19-year-old **Kim Covington** is out with the "All Of My Love" single for the label, with "E.T. (Every Time)" by **The Little Dabs** rounding out the company's first release. It is the last release that exudes the most charm and adventure. Comprised of **Russel** (nine), and **Michael** (six) **Dabney**, sons of Gypsy Lane's Russell Dabney, the duo, backed by daddy and company, will have dancers exercising to their precocious vocals and the aptly mixed new wave R&B/rock instrumental voicings. According to Musicworks president **Paul Klein**, "We think we've got a series of releases that touch on all bases of the black music experience." He added that in addition to radio, Musicworks product will be worked extensively through the club pools.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

November 20, 1982

		11/13	Weeks On Chart
1	**SEXUAL HEALING** MARVIN GAYE (Columbia 38-03302)	1	6
2	**MUSCLES** DIANA ROSS (RCA PB-13348)	3	7
3	**TRULY** LIONEL RICHIE (Motown 1644)	5	6
4	**BAD BOY/HAVING A PARTY** LUTHER VANDROSS (Epic 14-03205)	4	10
5	**1999** PRINCE (Warner Bros. 7-29896)	7	6
6	**LOVE COME DOWN** EVELYN KING (RCA JH-1327)	2	17
7	**777-9311** THE TIME (Warner Bros. 7-29952)	6	14
8	**LOVE'S COMIN' AT YA** MELBA MOORE (EMI America B-8126)	8	14
9	**IF THIS WORLD WERE MINE** CHERYL LYNN WITH LUTHER VANDROSS (Columbia 18-03204)	9	12
10	**ON THE WINGS OF LOVE** JEFFREY OSBORNE (A&M 2434)	11	10
11	**JUMP TO IT** ARETHA FRANKLIN (Arista AS 0699)	10	21
12	**LET ME TICKLE YOUR FANCY** JERMAINE JACKSON (Motown 1628FM)	12	17
13	**YOU DROPPED A BOMB ON ME** THE GAP BAND (Total Experience/PolyGram TE 8203)	13	16
14	**NASTY GIRL** VANITY 8 (Warner Bros. 7-29908)	23	8
15	**THE GIRL IS MINE** MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	32	2
16	**SHE'S JUST A GROUPIE** BOBBY NUNN (Motown 1643)	21	9
17	**YOUNG LOVE** JANET JACKSON (A&M 2440)	22	7
18	**ATTACK OF THE NAME GAME** STACY LATTISAW (Cotillion/Atco 7-99968)	18	9
19	**KEEP AWAY GIRLS** STEPHANIE MILLS (Casablanca/PolyGram NB2354)	19	9
20	**PUT IT IN A MAGAZINE** SONNY CHARLES (Highrise SHR-2001)	24	8
21	**DOO WA DITTY (BLOW THAT THING)** ZAPP (Warner Bros. 7-29891)	26	5
22	**DO IT (LET ME SEE YOU SHAKE)** THE BAR-KAYS (Mercury/PolyGram 76187)	31	5
23	**MAGIC IN THE MOONLIGHT** SPINNERS (Atlantic 7-89962)	25	7
24	**WHAT ABOUT MY LOVE** JOHNNIE TAYLOR (Beverly Glen BG-2002)	28	11
25	**HIGH HOPES** THE S.O.S. BAND (Tabu/CBS ZS4 03248)	27	7
26	**YOUR PRECIOUS LOVE** AL JARREAU AND RANDY CRAWFORD (Warner Bros. 7-29893)	29	7
27	**LET'S GO DANCIN' (OOH LA, LA, LA)** KOOL & THE GANG (De-Lite/PolyGram DE824)	46	3
28	**A PENNY FOR YOUR THOUGHTS** TAVARES (RCA PB-13292)	15	14
29	**LOOPZILLA** GEORGE CLINTON (Capitol B-5160)	41	6
30	**I KEEP FORGETTIN' (EVER TIME YOU'RE NEAR)** MICHAEL McDONALD (Warner Bros. 7-29933)	16	14
31	**BABY I NEED YOUR LOVING** CARL CARLTON (RCA PB-13313)	14	13
32	**GIVE ME YOUR LOVE** PEABO BRYSON (Capitol B-5157)	20	11
33	**LADY IN RED** ALPHONSE MOUZON (Highrise SHR-2000)	39	9
34	**MT. AIRY GROOVE** PIECES OF A DREAM (Elektra E-47482)	36	16
35	**BIG FUN** KOOL & THE GANG (De-Lite/PolyGram DE 822)	17	13
36	**GOT TO BE THERE** CHAKA KHAN (Warner Bros. 7-29881)	55	3
37	**CHANGE** BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	30	19
38	**PACK JAM** JONZUN CREW (Tommy Boy TB-826)	35	9
39	**IT SHOULD HAVE BEEN YOU** GWEN GUTHRIE (Island/Atco IL 150)	34	14
40	**IT'S OUR OWN AFFAIR** RAY PARKER JR. (Arista AS 1014)	45	7
41	**HEARTBREAKER** DIONNE WARWICK (Arista AS1015)	47	6
42	**THE MESSAGE** GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	37	17
43	**BODY SLAM** BOOTSY'S RUBBER BAND (Warner Bros. 7-29889)	52	6
44	**STATE OF INDEPENDENCE** DONNA SUMMER (Geffen 7-29895)	49	7
45	**STAY WITH ME** R.J.'s LATEST ARRIVAL (Zoo York WS4 03228)	50	7
46	**SEVENTEEN** BILL SUMMERS & SUMMERS HEAT (MCA 52115)	51	6
47	**I WANT TO THANK YOU** ALICIA MYERS (MCA 52107)	48	8
48	**MOVING' VIOLATION** SKYY (Salsoul/RCA S7 7038)	57	4
49	**WALK ON BY** D TRAIN (Prelude PRL 8057)	53	6
50	**USED TO BE** CHARLENE & STEVIE WONDER (Motown 1650)	61	3
51	**SWEET BABY** HARRY RAY (Sugar Hill SH 789)	60	4
52	**NIPPLE TO THE BOTTLE** GRACE JONES (Island/Atco 7-99963)	64	4
53	**SPECIAL OCCASION** MILLIE JACKSON (Spring/PolyGram SP 3028)	58	5
54	**TURN TO ME** MAXINE NIGHTINGALE FEATURING JIMMY RUFFIN (Highrise SHR-2004)	68	2
55	**TAKE IT OFF** CHOCOLATE MILK (RCA PB-13364)	69	3
56	**THE SMURF** TYRONE BRUNSON (Believe In A Dream/CBS ZS4 03163)	65	4
57	**WILD NIGHT** ONE WAY (MCA-52133)	66	3
58	**I AM CHANGING** JENNIFER HOLLIDAY (Geffen 7-29910)	42	8
59	**WILD GIRLS** KLYMAXX (Solar/Elektra 7-69955)	62	5
60	**RIBBON IN THE SKY** STEVIE WONDER (Tamla/Motown 1639)	38	11
61	**IN MOTION** FREDA PAYNE (Sutra SUA 117)	63	5
62	**SCORPIO** GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH790)	75	3
63	**GIVE IT TO ME BABY** CHERI (Venture 5022)	67	6
64	**KEEPIN' LOVE NEW** HOWARD JOHNSON (A&M 2448)	73	4
65	**STROKIN'** DYNASTY (Solar/Elektra 7-89927)	72	3
66	**VERY SPECIAL PART** JERMAINE JACKSON (Motown 1649)	76	3
67	**THE WALK** THE TIME (Warner Bros. 7-29856)	—	1
68	**ARE YOU SERIOUS** TYRONE DAVIS (Highrise SHR-2005)	—	1
69	**PEOPLE TREAT YOU FUNKY** RICHARD "DIMPLES" FIELDS (Boardwalk NB-11-164-7)	82	2
70	**ALL NIGHT LONG** STARPOINT (Chocolate City/PolyGram CC3236)	77	3
71	**IN AND OUT** WILLIE HUTCH (Motown 1637)	79	3
72	**LET ME BE CLOSE TO YOU** THE VALENTINE BROS. (Bridge BR-1984)	81	3
73	**PLAY AT YOUR OWN RISK** PLANET PATROL (Tommy Boy 825)	80	3
74	**HANGIN'** CHIC (Atlantic 7-89954)	83	2
75	**AIN'T NOBODY, BABY** CON FUNK SHUN (Mercury/PolyGram 76185)	84	2
76	**BETCHA SHE DON'T LOVE YOU** EVELYN KING (RCA PB-13380)	87	2
77	**WHO'S STICKIN' IT?** SUNRIZE (Boardwalk NB-11-151-7)	33	14
78	**SHE BLEW MY MIND (69 TIMES)** RICK JAMES (Gordy/Motown 1646)	88	2
79	**I WAS TIRED OF BEING ALONG (GLAD I GOT CHA)** PATRICE RUSHEN (Elektra 7-69930)	—	1
80	**KELLY'S EYES** ANDRE CYMONE (Columbia 38-03301)	89	2
81	**KNOCKOUT** MARGIE JOSEPH (HCRC WS4 03337)	—	1
82	**DO IT ANY WAY YOU WANT** ROBERT WINTERS & FALL (Casablanca/PolyGram NB2361)	—	1
83	**ENUFF IS ENUFF** RODNEY FRANKLIN (Columbia 38-03273)	—	1
84	**AFTER I CRY TONIGHT** LANIER & COMPANY (LARC 81010)	—	1
85	**VICTORY** MIDNIGHT STAR (Solar/Elektra 7-69932)	—	1
86	**MIND UP TONIGHT** MELBA MOORE (Capitol B-5180)	—	1
87	**MS. FINE BROWN FRAME** SYL JOHNSON (Boardwalk NB-99904-9)	90	2
88	**BABY, COME TO ME** PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	92	4
89	**CAN'T BELIEVE** NANCY MARTIN (RFC/Atlantic 7-89957)	—	1
90	**HAPPY FEELING** DENROY MORGAN (Becket BKD 512)	—	1
91	**I'M SO EXCITED** POINTER SISTERS (Planet/RCA JH-13327)	54	8
92	**IT'S ALRIGHT WITH ME** THE ISLEY BROTHERS (T-Neck/CBS ZS4 03281)	59	7
93	**DANCE FLOOR (Part 1)** ZAPP (Warner Bros. 7-29961)	44	20
94	**PUT YOUR MONEY WHERE THE FUNK IS** MANDRILL (Montage 1222)	96	2
95	**WOMAN IN MY LIFE** STEVIE WOODS (Cotillion/Atco 7-99980)	56	10
96	**DO SOMETHING** GOODIE (Total Experience/PolyGram TE8202)	43	17
97	**GO ON AND CRY** BLOODSTONE (T-Neck/CBS ZS5-03049)	40	16
98	**SHE'S SO DIVINE** THE LIMIT (Arista AS1003)	74	10
99	**I CAN'T WIN FOR LOSING** TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS4 03284)	70	6
100	**SITUATION** YAZ (Sire 7-29953)	85	13

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP) . 28
Alter I Cry (Wishbone/Hot Stuff — BMI) 84
Ain't Nobody (Val-ie Joe/Bee Jermaine — BMI) . . . 75
All Night Long (Harridur/Licyndiana/Adm. by Ensign — BMI) 70
Are You Serious (Content/Tiaura Ani Kiki — BMI) . 68
Attack Of (Gratitude Sky — ASCAP/Pologrounds — BMI) 18
Baby, Come To Me (Roadsongs — PRS) 88
Baby I Need (Jobete Music — BMI) 31
Bad Boy (ABKCO — BMI/Legs — ASCAP) 4
Betcha She Don't (Music Corp. of America/Kashif — BMI) 76
Big Fun (Delightful Music — BMI) 35
Body Slam (Mash-A-Mug — BMI) 43
Can't Believe (Few Minutes/Brune Hi/PROCAN/Memory Lane — BMI) 89
Change (Seven Songs/Ba-Dake — BMI) 37
Dance Floor (Troutman's — BMI) 93
Do It (Warner-Tamerlane/Bar-Kays — BMI) 22
Do It Any (Warner-Tamerlane Marsaint — BMI) . . . 82
Do Something (Total Experience — BMI) 96
Doo Wa Ditty (Troutman's — BMI) 21
Enulf Is Enuff (Maicaboom/Clarkee — BMI) 83
Give It To (Barcum/Hygroton — BMI) 63
Give Me Your (WB/Peabo — ASCAP) 32
Go On And Cry (Triple Three — BMI) 97
Got To Be (Jobete/Glenwood — ASCAP) 36
Hangin' (Chic — BMI) 74
Happy Feelings (Fools Prayer/Bert Reid — BMI/Amber Pass/Fresh Ideas — ASCAP) 90
Heartbreaker (Gibb Bros. — BMI) 41
High Hopes (Interior/Irving—BMI/Richer—ASCAP) 25
I Am (Dreamgirls — ASCAP/Dreamettes — BMI) . . 58
I'm So (Braintree/'Till Dawn/Blackwood — BMI) . . . 91
I Can't Win (Mighty Three — BMI) 99
I Keep (Yellow Dog — ASCAP) 30
I Want To (Perk's/Duchess/MCA — BMI) 47
I Was Tired (Baby Fingers/Mims/Ameze — ASCAP/Freddie Dee — BMI) 79
If This World Were Mine (Jobete Music — BMI) . . . 9
In And Out (Stone Diamond — BMI) 71
In Motion (Amber Pass/Richer — ASCAP) 61
It Should Have (Ackee — ASCAP) 39
It's Alright (April/Bovina — ASCAP) 92
It's Our Own (Raydiola — ASCAP) 40
Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP) 11
Keep Away Girls (Nick-O-Val — ASCAP) 19
Keepin' Love New (Duchess — BMI) 64
Kelly's Eyes (Ultrawave — BMI) 80
Knockout (Mannish Kidd/Funtown — BMI) 81
Lady In Red (Mouzon — ASCAP) 33
Let Me Be (Stan/Flo — BMI) 72
Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI) 12
Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) 27
Loopzilla (Malbiz/Jobete — BMI) 29
Love Come (Music Corp. of America/Kashif — BMI) 6
Love's Comin' At Ya (Mighty M — ASCAP) 8
Magic In The (Bull Pen — BMI) 23
Mind Up (Mighty M — ASCAP) 86
Mt. Airy Groove (G.W. Jr./Outer National—ASCAP) 34
Movin' Violation (Alligator — ASCAP) 48
Ms. Fine Brown (On The Boardwalk/Syl-Zel — BMI) 87
Muscles (Mijac — BMI) 2
Nasty Girl (Girl's Song — ASCAP) 14
1999 (Controversary — ASCAP) 5
Nipple To The (Ackee/Grace Jones Entrp. — ASCAP/Ixat/Island — BMI) 52
On The Wings (Lincoln Pond/Almo/March 9 — ASCAP) 10
Pack Jam (Tommy Boy — ASCAP) 38
People Treat You (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP) 69
Play At Your (Shakin' Baker — BMI) 73
Put It In (Pari-Wex/Sun Hill — ASCAP) 20
Put Your Money (Deep Canyon/Mandrill — ASCAP)94
Ribbon In (Jobete/Black Bull (TM) — ASCAP) 60
Scorpio (Sugar Hill — BMI) 62
777-9311 (Tionna — ASCAP) 7
Seventeen (Bilsum Music — BMI) 46
Sexual Healing (April — ASCAP) 1
She Blew My (Jobete/Stone City — ASCAP) 78
She's Just A (Stone Diamond — BMI) 16
She's So Divine (Ladybird — BMI) 98
Situation (Stainless Music — BMI) 100
Special Occasion (Unichappell — BMI) 53
State of (WB — ASCAP/Spheric B.V. Buma/Toughnot — PRS) 44
Stay With Me (Arrival — BMI) 45
Strokin' (L.F.S.III/Spectrum VII — ASCAP) 65
Sweet Baby (Sugar Hill — BMI) 51
Take It Off (Cessess/Million Dollar — BMI) 55
The Girl Is Mine (Mijac — BMI) 15
The Message (Sugar Hill — BMI) 42
The Smurf (Dexotis/Band of Angels — BMI) 56
The Walk (Tionna — ASCAP) 67
Truly (Brockman — BMI) 3
Turn To Me (Peer Int,l Corp./ Jet D'eau/Cinescore — BMI) 54
Used To Be (Stone Diamond — BMI) 50
Very Special (Jobete — ASCAP) 66
Victory (Midstar/Hip-Trip — BMI) 85
Walk On By (Blue Seas/Jac — ASCAP) 49
What About (Beverly Glen/Spaced Hands — BMI) . 24
Who's Stickin' It? (Takoya — ASCAP) 77
Wild Girls (Flyte-Tyme/Spectrum VII — ASCAP) . . 59
Wild Night (Perk's Duchess — BMI) 57
Woman In My (Blackwood—BMI/April/Monosteri — ASCAP) 95
You Dropped (Total Experience — BMI) 13
Young Love (A La Mode/Arista — ASCAP) 17
Your Precious (Jobete — ASCAP) 26

MOST ADDED SINGLES

1. **ARE YOU SERIOUS — TYRONE DAVIS — HIGHRISE**
   WGIV, WLOU, WYLD-FM, WAWA, KPRS, V103, WCIN, WLUM, WJMO, WEDR, WRBD
2. **THE WALK — THE TIME — WARNER BROS.**
   KGFJ, KUKQ, WAIL, KPRS, V103, WNHC, WILD, WJLB, KMJQ, WPLZ, WRBD
3. **TURN TO ME — MAXINE NIGHTINGALE — HIGHRISE**
   WPAL, WDAO, V103, WTLC, WCIN, WUFO, WILD, WSOK
4. **MIND UP TONIGHT — MELBA MOORE — CAPITOL**
   KDAY, WGPR-FM, WPAL, WCIN, WUFO, WJLB, WLLE, WSOK
5. **I WAS TIRED OF BEING ALONE — PATRICE RUSHEN — ELEKTRA**
   WBMX, WGIV, WYLD-FM, KPRS, WGCI, WUFO, WLUM, KDKO
6. **GOT TO BE THERE — CHAKA KHAN — WARNER BROS.**
   KUKQ, WGPR-FM, WPAL, WDAO, KDIA, WILD, WAMO, KDKO
7. **TAKE IT OFF — CHOCOLATE MILK — RCA**
   KOKA, WAIL, WYLD-FM, WCIN, WILD, WPLZ, OK100

MOST ADDED ALBUMS

1. **1999 — PRINCE — WARNER BROS.**
   WGFJ, WGIV, WLOU, WAIL, WKYS, WAWA, WWIN, KDIA, WDIA, V103, WTLC, WUFO, WNHC, WILD, WJLB, WATV, WLUM, WRAP, WWDM, KMJQ, WIGO, WEDR, OK100, WRBD, KDKO, WSOK
2. **MIDNIGHT LOVE — MARVIN GAYE — COLUMBIA**
   KGFJ, KDAY, WPAL, WGIV, WLOU, WAIL, WAWA, WDAO, KPRS, WWIN, KDIA, WDIA, V103, WCIN, WUFO, WATV, WLUM, WRAP, KMJQ, WEDR, OK100, WRBD
3. **SKYYJAMMER — SKYY — SALSOUL/RCA**
   WRKS, WWIN, WOKB, WUFO, WNHC, WATV, WLLE, WRAP, WIGO, WEDR, WRBD, KDKO

UP AND COMING

PAINTED PICTURE — COMMODORES — MOTOWN

OUTSTANDING — THE GAP BAND — TOTAL EXPERIENCE/POLYGRAM

WELCOME TO THE CLUB — THE BROTHERS JOHNSON — A&M

THERE I GO — ALFIE SILAS — RCA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — M. GAYE
HOTS: D. Ross, Prince, M. McDonald, L. Vandross, M. Moore, Bar-Kays, E. King, M. Jackson/P. McCartney, S. Mills, L. Richie, Zapp, C. Lynn, J. Osborne, C. Carlton, Enchantment, The Time, Vanity 6, P. Bryson, D. Warwick, Kool & The Gang. ADDS: A. Silas, Gap Band, M. McDonald, G. Clinton, M. Nightingale, T. Davis, The Time, Grand Master Flash, G. Jones, Jermaine Jackson, R.B. Hudman, D. Morgan, Chic. LP ADDS: Prince, M. Gaye.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — M. GAYE
HOTS: Zapp, C. Lynn, L. Vandross, Prince, S. Mills, L. Richie, M. Jackson/P. McCartney, Planet Patrol, Janet Jackson, D. Ross. ADDS: A. Cymone, P. Gabriel, R. Winters & Fall, Dynasty. LP ADDS: Prince, Skyy.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — M. GAYE
HOTS: T. Brunson, M. McDonald, L. Richie, E. King, A. Myers, M. Jackson/P. McCartney, The Time, S. Woods, Prince, D. Ross, Janet Jackson, J. Taylor, G. Clinton, N. Martin, J. Osborne, A. Mouzon. ADDS: Inner Life, R. Winters & Fall, Starpoint, Gap Band, B.B.&Q. Band, M. McDonald, K. Jones, G. Jones, Jermaine Jackson, McFadden & Whitehead, People's Choice, L. Seals, D. Reeves. LP ADDS: Prince, M. Gaye, Skyy, Bobby M.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — M. GAYE
HOTS: L. Vandross, Prince, Bootsy's Rubber Band, D. Ross, L. Richie, S. Mills, R. James, J. Holliday, Bar-Kays, Jonzun Crew, A. Myers, S. Lattisaw, E. King, M. Moore, Janet Jackson, Skyy, Vanity 6, The Time, Cheri, D. Summer. ADDS: Alfonzo, Capt. Sky, G. Jones, Charlene/S. Wonder, N. Martin, R.D. Fields, R. Winters & Fall, Dynasty, Whodini. LP ADDS: Alfonzo, Prince, D. Ross, Skyy, M. Gaye.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — L. RICHIE
JUMPS: 8 To 4 — Vanity 6, 9 To 6 — ABC, 17 To 10 — J. Osborne, 14 To 11 — Janet Jackson, 19 To 13 — Prince, 23 To 17 — I-Level, 22 To 18 — H. Johnson, 27 To 19 — D. Warwick, Ex To 21 — M. Jackson/P. McCartney, 28 To 22 — Bar-Kays, 30 To 23 — Skyy, Ex To 28 — A. Jarreau/R. Crawford, Ex To 29 — One Way, Ex To 30 — D Train. ADDS: C. Khan, G. Clinton, Material, M. Nightingale, R. Franklin, Chocolate Milk, The Time. LP ADDS: Vanity 6, Prince.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — B. NUNN
HOTS: M. Gaye, D. Ross, D. Summer, Janet Jackson, J. Osborne, L. Richie, P. Bryson, A. Myers, Prince, ABC, S. Mills, S.O.S. Band, The Limit, Valentine Brothers, C. Khan, D. Fagen, The Time, Vanity 6, D. Warwick, Charlene/S. Wonder. ADDS: L. Ritenour, P. Rushen, Skyy, M. Moore, McFadden & Whitehead, O. Williams, Material, Dr. America, P. Gabriel, Weather Girls, Imagination, Intensive Heat, J. Taylor, M. Joseph, M. Nightingale, P. Austin, Nigel, A. Cymone, Zinc, Grand Master Flash, Whodini, D. Washington, Wrecking Crew, Society Of Seven, Romanelli. LP ADDS: Skyy, M. Gaye, Prince, Chocolate Milk, R. Franklin, R. Lewis.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — L. VANDROSS
HOTS: M. Gaye, J. Osborne, L. Richie, D. Ross, T. Brunson, S. Lattisaw, Planet Patrol, C. Mayfield, Grand Master Flash, Jonzun Crew, Janet Jackson, Pieces Of A Dream, P. Bryson, R.J.'s Latest Arrival, D Train, A. Jarreau/R. Crawford, C. Carlton, J. Taylor, S. Mills. ADDS: C. Khan, Alfonzo, Galaxy, Lanier & Co., Material, M. Nightingale, M. Moore, Rocket. LP ADDS: J. Butler, M. Gaye.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — D. ROSS
HOTS: M. Moore, L. Vandross, The Time, J. Osborne, G. Guthrie, P. Bryson, Jonzun Crew, Fatback, S. Lattisaw, B. Nunn, J. Taylor, D. Byrd, M. Gaye, The Limit, G. Clinton, Bootsy's Rubber Band, Spinners, T. Pendergrass, J. Holliday, Cheri, A. Jarreau/R. Crawford, Valentine Brothers, H.J. Johnson, D. Morgan, Kool & The Gang. ADDS: Gap Band, R. Flack, P. Rushen, E. King, G.E. Thomas, Numonics.

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — M. GAYE
HOTS: One Way, C. Khan, Kool & The Gang, A. Myers, E. King, S. Redd, L. Richie, Bootsy's Rubber Band, Valentine Brothers, M. Jackson/P. McCartney, B. Summers, B. Nunn, S. Mills, D. Ross, A. Myers, L. Vandross, Prince, Janet Jackson, G. Clinton, M. Moore, G. Guthrie, Jonzun Crew, The Time. ADDS: Bar-Kays, Prince, Extra-T's, S. Charles, P. Rushen, R. Flack.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — C. LYNN
HOTS: Pieces Of A Dream, P. Bryson, B. Bland, B. Nunn, L. Vandross, A. Myers, S. Charles, The Time, G. Guthrie, D. Ross, M. Gaye, L. Richie. ADDS: Whodini, Dr. America, S. Christopher, M. Nightingale, M. Moore, Brothers Johnson, Triple Play, T. Davis, Chocolate Milk, M. Joseph, D. Morgan. LP ADDS: A. Silas, E. Klugh/B. James, M. Gaye.

WJLB — DETROIT — J. MICHAEL McKAY, PD — #1 — L. VANDROSS
HOTS: M. McDonald, J. Taylor, P. Bryson, B. Nunn, Tavares, S. Mills, Prince, J. Osborne, C. Khan, Hall & Oates, P. Austin, S. Charles, Planet Patrol, M. Gaye, L. Richie, Vanity 6, D. Ross, Chocolate Milk. ADDS: The Time, M. Jackson/P. McCartney, Skyy, A. Cymone, M. Moore, Wuf Ticket. LP ADDS: Prince, DeBarge, Hall & Oates.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — C. CARLTON
HOTS: B. Nunn, L. Vandross, Prince, D. Ross, M. Gaye, Janet Jackson, Grand Master Flash, Planet Patrol, One Way, M. Jackson/P. McCartney. ADDS: C. Khan, M. Moore, L. Hutson, Wrecking Crew, Pieces Of A Dream, Chic, Junior, Midnight Star. LP ADDS: E. Klugh/B. James, Spinners.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — # — JONZUN CREW
JUMPS: 5 To 2 — C. Carlton, 6 To 3 — J. Osborne, 14 To 4 — M. Gaye, 13 To 5 — D. Ross, 15 To 10 — Prince, 16 To 11 — Spinners, 17 To 13 — Janet Jackson, 19 To 14 — S. Charles, 18 To 15 — Bootsy's Rubber Band, 20 To 16 — Pieces Of A Dream, 23 To 17 — Grand Master Flash, 21 To 18 — L. Richie, 24 To 19 — Skyy, 32 To 20 — Bar-Kays, 25 To 21 — G. Clinton, 38 To 22 — G. Jones, 34 To 23 — L. Graham, 33 To 24 — One Way, 42 To 25 — Chic, 35 To 30 — M. Jackson, Ex To 31 — T. Brunson, 40 To 32 — S.O.S. Band, 45 To 33 — Chocolate Milk, 43 To 34 — C. Khan, 48 To 35 — A. Mouzon, 46 To 36 — Shalamar, 47 To 37 — W. Hutch, 41 To 38 — D. Warwick, 44 To 39 — D. Washington, 49 To 40 — B. Nunn, 50 To 41 — S. Johnson, Ex To 42 — N.M. Walden, Ex To 43 — M.&B. Sutton, Ex To 44 — Society Of Seven, Ex To 45 — O. Williams, Ex To 46 — Rocket, Ex To 47 — Mandrill. ADDS: T. Davis, Chance, S. brown, Slave, A. Silas, Galaxy, The Time, R.D. Fields, Jermaine Jackson, T.S. Monk, Planet Patrol, H. Ray. LP ADDS: Skyy, Prince, Chocolate Milk, J. Taylor, M. Gaye.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — M. GAYE
HOTS: L. Vandross, S. Lattisaw, J. Osborne, D. Ross, Pieces Of A Dream, B. Nunn, Bootsy's Rubber Band, Prince, G. Clinton, S. Wonder, Pointer Sisters, Extra-T.'s, J. Holliday, Grand Master Flash, Janet Jackson, A. Jarreau/R. Crawford, A. Myers, First Love, S. Woods, L. Richie. ADDS: Whodini, One Way, A. Silas, Imagination, Alfonzo, M. Joseph, McFadden & Whitehead, Brothers Johnson, M. Nightingale, S. Christopher, Nigel, R.G.&B. LP ADDS: Prince, New Birth, Cheri, Intensive Heat, Bobby M, Alfonzo, L. White, Jammers.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — M. GAYE
HOTS: M. Jackson/P. McCartney, L. Vandross, Prince, L. Richie, Vanity 6, D. Warwick, Spinners, D. Ross, Kool & The Gang. ADDS: Cheri, M. Moore, G.E. Thomas, I-Level, Grand Master Flash, DeBarge. LP ADDS: M. Gaye.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — M. GAYE
HOTS: L. Vandross, B. Nunn, Prince, Janet Jackson, D. Ross, Zapp, J. Osborne, C. Carlton, P. Bryson. ADDS: Vanity 6, E. King, The Time, Janet Jackson. LP ADDS: M. Gaye, Prince, P. Bryson, A. Myers.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — M. GAYE
HOTS: Prince, Extra T's, R. Jones, Bar-Kays, S. Charles, J. Osborne, D. Ross, Pieces Of A Dream, Planet Patrol, S.O.S. Band, R. Parker, Jr., D Train, L. Richie, R. James, Isley Brothers, Zapp, Skyy, Janet Jackson, GQ, Midnight Star. ADDS: Kool & The Gang, Chic, F. Payne, Jermaine Jackson, T. Davis, B.B.&Q. Band, Commodores, M. Joseph, T. Brunson, R.G.&B. N. Martin, R.D. Fields, W. Hutch, A. Mouzon, Sunfire, Lanier & Co., A. Silas. LP ADDS: M. Gaye, Prince.

WEDR — MIAMI — GEORGE JONES, PD — #1 — M. GAYE
HOTS: L. Vandross, F. Smith, S. Lattisaw, Pieces Of A Dream, Vanity 6, The Limit, Magic Lady, Chaz, S. Mills, Grand Master Flash, B. Nunn, Jammers, W. Hutch, P. Bryson, G. Clinton, Cheri, B. Summers, Planet Patrol, J. Taylor, Prince. ADDS: T. Davis, A. Silas, Weather Girls, R.D. Fields, R. James, Kool & The Gang, Inner Life, Lanier & Co., H. Ray, Whodini, Society Of Seven. LP ADDS: Skyy, M. Gaye, Alfonzo, Enchantment, One Way, S. Brown, Prince, R.D. Fields.

WLUM — MILWAUKEE — JIMMY GOODTYME, MD — #1 — M. JACKSON/P. McCARTNEY
HOTS: C. Lynn, L. Vandross, G. Guthrie, Tavares, C. Khan, D. Ross, L. Richie, J. Osborne, W. Hutch, D. Summer, Spinners, M. Gaye, B. Nunn, Jermaine Jackson, Prince. ADDS: B. White, Kool & The Gang, Gap Band, Charlene/S. Wonder, P. Rushen, T. Davis, W. DeVaughn. LP ADDS: Prince, Skyy.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — PRINCE
HOTS: M. Gaye, L. Vandross, Vanity 6, L. Richie, Hall & Oates, Kool & The Gang, D. Ross, M. Jackson/P. McCartney, Janet Jackson, Planet Patrol, Grand Master Flash, D. Summer, J. Osborne, ABC, T. Brunson, Zapp, Pieces Of A Dream, D Train, D. Fagen, G. Jones. ADDS: The Time, W. Hutch, Chocolate Milk, Bar-Kays, Wuf Ticket, R. Franklin, G. Clinton. LP ADDS: M. Gaye, Prince.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — L. VANDROSS
HOTS: M. Gaye, The Time, J. Osborne, M. McDonald, C. Lynn, C. Carltob, D. Ross, Pieces Of A Dream, Valentine Brothers, Tavares, Magic Lady, P. Bryson, S. Charles, D. Summer. ADDS: R. Franklin, T. Davis, Midnight Star, P. Rushen, Chocolate Milk, J. Butler, M. Joseph. LP ADDS: Bar-Kays, Con Funk Shun.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — M. GAYE
JUMPS: 16 To 11 — D Train, 18 To 12 — Planet Patrol, 21 To 17 — J. Osborne, 26 To 23 — Tavares, 29 To 24 — Warp 9, Ex To 28 — Charlene/S. Wonder, Ex To 30 — Goody Goody. ADDS: M. Jackson/P. McCartney, Weather Girls, Inner Life, Brothers Johnson, Janet Jackson. LP ADDS: Jammers, Skyy.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — VANITY 6
HOTS: B. Summers, S.O.S. Band, D. Ross, The Time, E. King, B. Nunn, M. Gaye, M. Jackson/P. McCartney, L. Richie, Prince, Janet Jackson, Grand Master Flash, L. Vandross. ADDS: C. Kahn, Brothers Johnson. LP ADDS: M. Gaye, Prince, L. Richie, L. Vandross.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — L. VANDROSS
JUMPS: 15 To 4 — M. Gaye, 16 To 6 — Vanity 6, 13 To 7 — S. Mills, 18 To 8 — Pieces Of A Dream, 19 To 9 — Prince, 20 To 10 — D. Ross, 26 To 13 — Zapp, 29 To 22 — R. Parker, Jr., 32 To 16 — G. Clinton, 25 To 14 — Spinners, 31 To 21 — Bar-Kays, Ex To 23 — M. Jackson/P. McCartney, 35 To 27 — Grand Master Flash, Ex To 28 — B. Nunn, Ex To 29 — A. Jarreau/R. Crawford, 39 To 31 — S. Charles, 37 To 32 — Janet Jackson, 40 To 35 — Cheri, Ex To 37 — Chic, Ex To 38 — T. Brunson, Ex To 39 — Kool & The Gang. ADDS: S. Brown, Latimore, Klymaxx, Lavler & Co., One Way, E. King, Capt. Sky, Maze, G. Jones. LP ADDS: Skyy, Cheri, Chocolate Milk, Imagination, Grand Master Flash.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — M. GAYE
HOTS: L. Vandross, Prince, Vanity 6, Bootsy's Rubber Band, J. Osborne, Grand Master Flash, D. Ross, Pieces Of A Dream, L. Richie, M. Jackson/P. McCartney, D. Summer, P. Bryson, C. Carlton, G. Clinton, D Train, D. Warwick, T. Brunson, Valentine Brothers, Zapp, G. Jones. ADDS: Brothers Johnson, Madonna, Midnight Star, Montana, McFadden & Whitehead, R.J.'s Latest Arrival, Mikki, Galaxy, Wuf Ticket, R. Jones, G.E. Thomas, P. Williams. LP ADDS: Bobby M, E. Klugh/B. James, One Way.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — ZAPP
HOTS: M. Gaye, D. Byrd, Prince, Bar-Kays, Spinners, B. Nunn, J. Taylor, Janet Jackson, S.O.S. Band, Midnight Star. ADDS: C. Khan, Grand Master Flash, H. Johnson, The Time. LP ADDS: Bar-Kays, Con Funk Shun, The Time.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — THE TIME
HOTS: D. Ross, L. Vandross, J. Taylor, Prince, L. Richie, B. Summers, B. Nunn, R. Parker, M. Gaye. ADDS: M. Jackson/P. McCartney, Kool & The Gang, One Way, Bar-Kays, G. Clinton, Bootsy's Rubber Band, Charlene/S. Wonder, Skyy, Brothers Johnson, H. Ray.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — D. ROSS
JUMPS: 5 To 1 — D. Ross, 9 To 2 — M. Gaye, 8 To 4 — Prince, 10 To 6 — M. Jackson, 12 To 8 — L. Richie, 14 To 9 — A. Jarreau/R. Crawford, 13 To 10 — Bar-Kays, 16 To 11 — C. Clinton, 17 To 12 — W. DeVaughn, 19 To 13 — Con Funk Shun, 21 To 14 — T. Brunson, 23 To 16 — C. Khan, 22 To 17 — Kool & The Gang, 24 To 19 — G. McCrae, 30 To 27 — H. Ray, 27 To 21 — Starpoint, 26 To 23 — R.J.'s Latest Arrival, Ex To 22 — M. Jackson/P. McCartney, Ex To 24 — Imagination, Ex To 25 — Stone, Ex To 28 — Dynasty, Ex To 29 — Chic, Ex To 30 — Skyy. ADDS: G. Jones, E. King, R. Winters & Fall, M. Moore, Cheri, Klique, Slave, M. Nightingale, The Time. LP ADDS: R. Franklin, E. Klugh/B. James, Prince.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — M. GAYE
HOTS: Kool & The Gang, Jammers, Janet Jackson, Cheri, Jermaine Jackson, S. Charles, M. Moore, L. Vandross, Spinners, C. Carlton, S.O.S. Band, D. Ross, Valentine Brothers, D Train, M. Jackson/P. McCartney, Skyy. ADDS: H. Johnson, G. Clinton, Chic, Chocolate Milk, Imagination, People's Choice. LP ADDS: M. Gaye, Prince.

WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — M. GAYE
HOTS: K. Blow, M. Moore, L. Vandross, M. McDonald, Prince, D. Ross, Vanity 6, T. Brunson, The Time, C. Carlton, D. Summer, Jermaine Jackson, S. Lattisaw, E. King, Spinners, J. Osborne, C. Khan, Charlene/S. Wonder, G. Jones, L. Richie, Bar-Kays, M. Jackson/P. McCartney, Olivia Newton-John, S.O.S. Band, D. Warwick, D. Fagen, Starpoint, Hall & Oates, J. Cocker/J. Warners, S. Arrington, Janet Jackson. ADDS: L. Branigan, Trouble Funk, Commodores, L.J. Reynolds, E. King. LP ADDS: Prince.

ASCAP Salutes Most Performed U.K./PRS Songs With Awards

LONDON — The American Society of Composers, Authors and Publishers (ASCAP) recently held an awards dinner at London's Savoy Hotel in honour of U.K. writers and publisher members of The Performing Rights Society (PRS) whose songs are licensed by ASCAP and were among its most performed songs in 1981.

ASCAP president Hal David and managing director Gloria Messinger hosted the evening, which was attended by over 130 music industry personnel and artists, including Sting of The Police and Justin Hayward and John Lodge of The Moody Blues.

The ASCAP evening itinerary included award presentations to 17 PRS songs and the composers, a speech by U.K. Government minister, Right Honourable Lord Cockfield, Secretary of State for Trade, and an opening address on behalf of the PRS by its deputy president, Vivian Ellis.

In his address Ellis, himself a composer, referred to one of his own compositions, which was recently covered by Sting 54 years after it was written. "I happen to believe that to be a songwriter is a privilege. To have a hit song is a bonus. But to have a hit with the same song twice," he said, "in 50 years is a bonanza — thanks to my good friend Sting (who recently released Ellis' "Spread A Little Happiness") who not only performs his own work and mine — but has just proved himself to be a first rate actor. Indeed, every little thing he does is magic."

Serious Talk

In a more serious but congenial tone and in his capacity as Secretary of State for Trade, guest of honour Lord Cockfield remarked: "The very obvious spirit of cooperation evident this evening has been a welcome diversion from the many areas of difference in trans-Atlantic trade which have recently occupied so much of my time as Secretary of State. It is a considerable pleasure to me to see so many British exponents of the art here this evening to receive ASCAP awards. There is a considerable amount of money involved with royalty payments from the U.S.A., which contributed around 18 million pounds ($29.9 million) to the U.K. balance of payments in 1980.

"The importance of this to our overall trade performance was recognized very publicly a number of years ago when the Beatles were awarded the MBA for services to exports. This was criticized as a gimmick at the time. In a sense it was. But the money from royalties on a best-selling record is just as valuable to this country as the same amount from the sale of machine tools or whiskey. There is clearly no accounting for tastes."

Lord Cockfield continued to applaud entertainment business trade between the U.K. and U.S.A., but towards the end of his speech made reference to and implicated certain fundamental political differences between the U.S. and U.K. governments: "This is not the occasion to draw attention to certain major abberations in United States trade policy, such as the so-called Manufacturing Clause in United States copyright. The President did his best but his veto was overruled by Congress. I wonder what Congress would think if American authors were deprived of copyright overseas unless their books were printed overseas. But that is the logical consequence of the action Congress has taken. But we try and avoid bad examples. I realize how important it is to all of you who write, compose or publish, to know that your ideas, creativity and innovations are protected."

ASCAP president Hal David and ASCAP managing director Gloria Messinger presented song awards following Lord Cockfield's speech. The program included awards to: "Chloe" by Elton John & Gary Osborne; "Darlin' " by Oscar Blandamer; "De Do Do Do De Da Da Da," "Don't Stand So Close To Me" and "Every Little Thing She Does Is Magic" by Sting; "Gemini Dream" by Justin Hayward & John Lodge; "I Missed Again" and "In The Air Tonight" by Phil Collins; "Dreaming" and "Living In A Fantasy" by Leo Sayer; "Morning Train (9 To 5)" by Florrie Palmer; "Nobody Wins" by Osborne; "Passion" by Jim Cregan & Gary Grainger; "Really Wanna Know You" by Alistair Thompson; "Rock With You" by Rod Temperton; "Start Me Up" by Mick Jagger & Keith Richards; and "The Voice" by Hayward.

John On Final Leg Of World Tour In The U.K.

LOS ANGELES — Geffen recording artist Elton John is currently in the midst of the final leg of his world tour in support of the "Jump Up" LP, which culminates with a 14-night engagement at London's Hammersmith Odeon in December. The tour, which was launched eight months ago in Australia and New Zealand, has also included a number of dates in continental Europe and the United States.

The U.K. leg of the tour takes John to 15 cities, after beginning at Newcastle City Hall Nov. 2. Scheduled dates also included the Edinburgh Playhouse Theatre (Nov. 4-5); Dundee (Nov. 6); Glasgow Apollo Theatre (Nov. 7-8); Sheffield City Hall (Nov. 10-11); Liverpool Empire Theater (Nov. 13-14); Blackpool Opera House (Nov. 15-16); Manchester Apollo Theater (Nov. 17-19); Birmingham Odeon Theater (Nov. 21-23); Cardiff St. Davids Hall (Nov. 25-26); Nottingham Royal Concert Hall (Nov. 27-28); Bournemouth Winter Garden (Dec. 3-4); Southampton Gaumont Theater (Dec. 5-6); Brighton Centre (Dec. 7); and Hammersmith Odeon London (Dec. 9-16 and 19-24).

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — RCA hosted a party at the Libertador Hotel as part of its International convention, headed by **Ekke Schnabel** and **Adolfo Pino**. Live entertainment was provided by **Silvana Di Lorenzo, Miguel Angel Robles, Los Barbaros, Los Chalchaleros** and other artists to a crowd of delegates from all the Spanish-speaking countries plus Brazil, Portugal and the United States, and some guests from the local TV, radio and press. The event closed the RCA gathering, which was termed a success by the local RCA people.

Hecio Cuomo has resigned his post at Interdisc, the company headed by **Ruben Aprile**. Personal reasons were mentioned to have motivated the parting, and Cuomo told **Cash Box** that he maintains a strong friendship with Aprile. Although no further activities have been mentioned, it is understood that Cuomo will take vacations and afterwards will return to the industry in one way or another.

The resignation of **German Klein** from his managing post at ATC Producciones Fonograficas was also a subject for talk during the past couple of weeks. Klein has received an offer to work in Spain and will relocate his family this month in that country. Business at the phonographic subsidiary of the TV channel will continue as usual.

PolyGram is releasing recordings by Cuban artists **Silvio Rodriguez** and **Pablo Milanes**, under the license from the Egrem label. The unusual point in this case is that the same waxings have been being sold by **Rafael Cedeno**, a local book editor, with very good results, in the recent past.

EMI has started a TV campaign to promote the **Queen** album "Hot Space." The LP was released some time ago but received scarce airplay due to the conflict with England. It is supposed that it may have remained unnoticed by the thousands of Queen fans that bought the group's previous effort.

miguel smirnoff

Italy

MILAN — **Piero La Falce**, CBS Dischi managing director, announced the opening of a new division, CBS Electronics, which will operate on the Italian market in the videogame field. The division will have a separate system of distribution and will be officially presented at the Milan Toy Fair in January 1983.

PDU, the record company created in 1967 by female Italian star **Mina**, will close in December its Milan offices and move all the activity to the headquarters in Lugano, Switzerland. All the PDU catalog will be marketed in Italy by EMI Italiana. A new recording studio has also just been built near Lugano by PDU.

Vittorio Somaivico, head of the International department at G. Ricordi & C. Edizioni Musica Leggera, announced the signing of many agreements with U.S. and English music publishers for the license of their repertorie in Italy. Among them are Big Secret Music, Greenstar Music, Ocean Blue Music, Ono Music and many others. Ricordi will also exploit on the Italian market, from Jan. 1, 1983, the soundtrack catalog of 20th Century-Fox Music Co.

Song festival organizer **Vittorio Salvetti** signed an agreement with TV network Canale 5 for the planning of TV shows in the music sector. The first project, which began at the end of October, is a song competition called "Premiatissima," conducted by **Amanda Lear** and **Claudio Cecchetto**.

Female singers **Brunella Borciani** and **Donatella Milani** were the winners of the 24th edition of the Castrocaro Review of the new voices, organized by **Gianni Ravera**. The event took place on Oct. 24.

mario de luigi

United Kingdom

LONDON — In a week when ASCAP held an awards presentation honoring U.K. composers and publishers, the Music Publishers Assn. (MPA) announced plans to implement a PR campaign to improve the image of music publishers and their role. Recent legal clashes between **Gilbert O'Sullivan** and MAM, **Sting** and Virgin Music and, most recently, **Elton John** and DJM have resulted in many publishers becoming worried about the bad impression that is being created. The "catch 22" situation where, if a composer is unsuccessful, he blames lack of effort on the publisher's part; but if he is successful, it's purely to do with the song and composer alone, was recently bemoaned by MPA president **Ron White**. The campaign is intended to clarify and justify good active publishers that don't just act as a bank. It will focus on the publishers role of guiding and developing songwriting careers and the substantial financial outlays that are often paid out on song demos, advances and protecting copyrights. ASCAP U.K. regional director **James Fisher**, commenting on the MPA decision, told **Cash Box**: "It must seem to many people who are ignorant of the finer points of publishing that music publishers are the wicked scrooges of the business. Of course, there are good and bad publishers, as in all strata of business life, but it is time that general opinion is corrected concerning publishers, their role, and their involvement" . . . Stiff Records' original new wave malden **Lena Lovich** has her first LP in over two years released this week, titled "No Man's Land." The single is "It's You, Only You (Mein Schmerz)."

WEA's **John Martyn** recently rounded off his successful U.K. tour at London's Hammersmith Odeon.

nick underwood

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

1 **Der Kommissar** — Falco — CGD/Vip
2 **Masterpiece** — Gazebo — Baby
3 **Eye In The Sky** — Alan Parsons Project — CGD/Arista
4 **Bravi Ragazzi** — Miguel Bose — CBS
5 **Music And Lights** — Imagination — Red Bus
6 **Avrai** — Claudio Baglioni — CBS
7 **Per I Tuoi Occhi** — Loredana Berte — CGD
8 **I Won't Say I Let You Down** — Ph.D. — WEA
9 **Hard To Say I'm Sorry** — Chicago — WEA/Full Moon
10 **Twist '82** — Five

TOP TEN LPs

1 **Love Over Gold** — Dire Straits — PolyGram/Vertigo
2 **E Gia** — Lucio Battisti — Numero Uno
3 **Eye In The Sky** — Alan Parsons Project — CGD/Arista
4 **Momenti** — Julio Iglesias — CBS
5 **La Voce Del Padrone** — Franco Battiato — EMI
6 **Teresa De Sio** — PolyGram/Philips
7 **In The Heat Of The Night** — Imagination — Red Bus
8 **Festivalbar '82** — various artists — CGD
9 **Cocciante** — Riccardo Cocciante — RCA
10 **Bella 'Mbriana** — Pino Daniele — EMI

—Musica e Dischi

Japan

TOP TEN 45s

1 **Yuwaku Suresure** — Toshihiko Tawara — Canyon
2 **Horetaze Kanpai** — Masahiko Kondo — RVC
3 **Sumire September Love** — Ippudo — Epic/Sony
4 **Yakusoku** — Tooru Watanabe — Epic/Sony
5 **Shojo A** — Akina Nakamori — Warner/Pioneer
6 **Matsuwa** — Aming — Nippon Phonogram
7 **Yokorenbo** — Miyuki Nakajima — Canyon
8 **Rokuban Me No Yuutsu** — Kenji Sawada — Polydor
9 **Karin** — Yoshie Kashiwabara — Nippon Phonogram
10 **Yaya (Anojidai O Wasurenai)** — Southern All Stars — Victor

TOP TEN LPs

1 **Next** — Of Course — Toshiba/EMI
2 **Lunatic Menu** — Ippudo — Epic/Sony
3 **Special Live** — Shinji Tanimura & Masashi Sada — Polystar
4 **The Nylon Curtain** — Billy Joel — CBS/Sony
5 **Madness, Money and Music** — Sheena Easton — Toshiba/EMI
6 **Nudeman** — Southern All Stars — Victor
7 **Only Seventeen** — Iyo Matsumoto — Victor
8 **Aishu No Casablanca** — Hiromi Goh — CBS/Sony
9 **Prologue** — Akina Nakamori — Warner/Pioneer
10 **Sadage** — Masayoshi Takanaka — Kitty

—Cash Box of Japan

United Kingdom

TOP TEN 45s

1 **I Don't Wanna Dance** — Eddy Grant — Ice
2 **Mad World** — Tears For Fears — Mercury
3 **Heartbreaker** — Dionne Warwick — Arista
4 **Do You Really Want To Hurt Me** — Culture Club — Virgin
5 **Sexual Healing** — Marvin Gaye — CBS
6 **Starmaker** — The Kids From *Fame* — RCA
7 **Ooh, La La** — Kool & The Gang — De-Lite
8 **I Want To Do It With You** — Barry Manilow — Arista
9 **Annie, I'm Not Your Daddy** — Kid Creole & The Coconuts — Ze
10 **Caroline (live)** — Status Quo — Vertigo

TOP TEN LPs

1 **Kissing To Be Clever** — Culture Club — Virgin
2 **The Kids From *Fame* Again** — various artists — RCA
3 **Love Over Gold** — Dire Straits — Vertigo
4 **The Sky's Gone Out** — Bauhaus — Beggar's Banquet
5 **The Kids From *Fame*** — various artists — BBC
6 **Tropical Gangsters** — Kid Creole & The Coconuts — Ze
7 **Quartet** — Ultravox — Chrysalis
8 **Singles, 45s And Under** — Squeeze — A&M
9 **Famous Last Words** — Supertramp — A&M
10 **20 Greatest Hits** — The Beatles — Parlophone

—Melody Maker

Progressive Stations Differ On New Music Programming

(continued from page 19)

and Van Morrison but we'll go a lot deeper on their albums than our competition."

While WQBK bases its playlist on the ears of its programming staff, WXRT/Chicago is one of the only progressive outlets to use call-outs and focus groups. "We've been doing focus groups with Jhan Hiber and have been doing call-outs over the past few months," said Norm Winer, program director at WXRT. "We've been doing this because we're high on average quarter-hour listenership but low on cume."

Despite the heavy new music orientation of other progressive stations, WXRT is less likely to play a lot of new music than many of its colleagues. "I know a lot of stations are having a success with the KROQ (Top 40 new music) format, but we try to keep a sense of rock 'n' roll continuity," said Winer. "We'll play jazz, blues, Elvis Presley, Buddy Holly all the way up to the Police and A Flock of Seagulls. We'll also play some punk but not something as eminently commercial as Devo, for example."

But WXRT does program new music. "We have a set of programming guidelines that try to juxtapose various elements," said Winer. "We try to play what you're not going to hear on the Loop or WMET. For example, we were on the Human League last November when it was still an import, we were on Joe Jackson when the record came up last Spring and we broke the Clash in this market.

"We also play a lot of reggae," continued Winer. "We play the early Heptones, Yellowman and Max Romeo. We also try to play as much jazz as possible, at least one song per air shift." The cuts will range from Dexter Gordon and Chico Freeman to Ornette Coleman and as far back as King Oliver.

Features New Music

Similarly, KTIM/San Rafael, Calif. is not putting heavy emphasis on new music. "I wouldn't say that we're a predominantly new wave station," said program director Dave T. "We always have a quantity of jazz, folk and reggae."

Like many AOR stations around the country, KTIM has a new wave show, Tuesdays at 10 p.m. "We play Romeo Void, Translator, Men at Work, David Byrne and Brian Eno," he said. "The Romeo Void stuff we play is from the album before their most recent. We also play Joe Jackson and the new Roches, which is folk, really."

Dave T. estimated that 50% of his playlist is older cuts, and the other half is new music. "Of that, I should say that maybe 15-20% is new wave." But, KTIM does emphasize reggae. "We probably play more reggae than any other station in the Northwest," he said. "We play Judy Mowatt, Max Edwards, Yellowman and the Countryman soundtrack." This is heard on a three-hour Sunday night show.

Monitors Retail

KTIM's playlist is determined by retail store reports and an elaborate system of guidelines devised by T. and music director Trish Robbins. "We don't tell the jocks exactly what to play but we do have a set of rules telling them which type of song can go after another and we leave it to their professional discipline not to violate them," said Dave T. "If they do it, they have to have a good reason."

Unlike any of the other stations queried, KTIM has what it terms two "new age" shows. "It's a specific kind of music," said Dave T. "It can be anything from Vangelis to Eno to traditional Zen and Indian music to 'Let It Be,' and Mahalia Jackson. We play it Sunday nights at 6 p.m."

It is unclear whether these stations will maintain their current programming postures or become clients of new music consultant Rick Carroll or Lee Abrams, whose SuperStars II format, currently in place at KFOG/San Francisco, resembles some of these stations' programming policies. A station like WBCN/Boston fares too well in the Arbitron ratings to need a consultant. WXRT continually disputes Arbitron findings and favors the Birch report (**Cash Box**, Oct. 2). Outlets like WQBK, WHFS and KTIM, on the other hand, cater to large college audiences but have even begun to feel competitive pressure to tighten their programming.

ON JAZZ

(continued from page 15)

Elektra/Musician. . .Fans of **Chick Corea** longing to hear more music in the experimental vein he mined during his early solo career need pine no more. ECM has just issued a splendid two-record set entitled "Trio Music," which reunites the pianist with bassist **Miroslav Vitous** and drummer **Roy Haynes**. One LP features covers of **Thelonious Monk** compositions, while the other contains one Corea composition and a series of group improvisations. Also out on ECM are "El Corazon," the first duo recordings by trumpeter **Don Cherry** and drummer **Ed Blackwell** since the "Mu" recordings of the '60s, and the debut of upstate New York's **Everyman Band**, featuring graduates of **Lou Reed**, Don Cherry and **The Zoho Funn Bands**. Very much in the Woodstock world fusion music mode, a satisfying first outing. . ."Two Of A Kind" is the latest from **Earl Klugh** and **Bob James**, this time out on the Capitol label. . .Contemporary has finally issued "Solo/Quartet" by vibraphonist **Bobby Hutcherson** featuring bassist **Herbie Lewis**, drummer **Billy Higgins**, and, in a rare sideman appearance, pianist **McCoy Tyner**. . .Washington, D.C. indie has just hit with "Hot Lips" by pianist **Gene Harris**, which continues the label's string of funk/jazz releases.

LIBERATION'S SECOND COMING — Bassist **Charlie Haden's Liberation Orchestra**, which made one outstanding and now out-of-print LP for Impulse in '69 (which included early **Carla Bley** arrangements), recently regrouped for a tour of Europe and is slated for an appearance at New York's Public Theater this weekend. The reformed unit, which includes original members Bley, Don Cherry, **Michael Mantler, Dewey Redman** and **Paul Motian**, also features newcomers **Jim Pepper, Gary Valente, Steve Slagel, Sharon Freeman, Jack Jeffers** and **Mick Goodrick**, again working in the politico folk/-jazz sphere. While the Public Theater date is the only U.S. booking as of this printing, there is some good news; the band was in the studio for ECM last week.

UP & COMING — Atlantic will ship 10 more re-issue titles this week in its "Jazzlore" Series, including "The Avant-Garde" by **John Coltrane** and Don Cherry, "The Inflated Tear" by **Rahsaan Roland Kirk**, "**Lee Konitz** With **Wayne March**," "Svengali" by **Gil Evans**, and "Fanfare For The Warriors" by **The Art Ensemble of Chicago**, for our money still the best album they've made. . .Set to go at Seattle's First American Records are "**Mingus** Presents Mingus," "Genius At Work" by **Illinois Jacquette**, and "Get Happy" by **Art Tatum** on the Jazz Man label; "Spirals" by pianist **Scott Cossu** on the Music Is Medicine imprint; and LPs by Freddie Hubbard, the **Contemporary Jazz Sextet, Webb Pierce**, and **Don Shirley** on the midline Piccadilly label.

fred goodman

WHAT'S IN-STORE

(continued from page 17)

The Astronauts and a *Dr. Who* poster is shortly forthcoming, with the release of the soundtrack for *Smiley's People* under consideration . . . On the other hand, Gemcom's Gateway Records line has added a new dance/exercise record to its catalog. "Exercising Together" is unusual in that it comes in two packagings, one with a wholesome cover photo, the other a more adult shot to go with the "A sensuous program for lovers and intimate friends" subtitle.

BLOTTO PLOTTO—Wack-rock act **Blotto** of "I Want To Be A Lifeguard" fame has seen much of recent East Coast in-store activity in support of its new "Combo Akimbo" album on Blotto Records (distributed by Peter Pan Artists Series). The group recently did a pair of in-stores in the **Record World/TSS** chain, was the object of a **Crazy Eddie's** contest and, according to the group's guitartist **Bowtie Blotto**, "bumped **Frank Sinatra** out of a **Record Colony**'s window." The Crazy Eddie's contest awarded a complete set of Blotto merchandise, which includes two different T-shirts, sweatshirt, bandana, four records and plastic shower sandals. The winner was also given the honor of introducing the band at its recent Bottom Line gig. **Vincent Fusco**, managing director of Peter Pan Artists Series, says that the merchandise and album cover slicks are available for retailers along with copies of a video including "Lifeguard" and "Metal Head" from the new album, a 30-second P.S.A. spot for the New York Library System that the group won the rights to produce and can also be used in other localities, and two interview segments. In addition, "Metal Head" posters are being provided and the albums are stickered with "Contains the awesome mega-hit 'Metal Head' as seen on MTV." Fusco adds that a store display contest will help promote the record, as will radio backing and a 28-spot MTV buy. Outside of the new Blotto album, last year's **Commander Cody** LP and a pair of R&B discs, Peter Pan is known primarily for its dance/exercise and kiddie records. **Lee Harvey Blotto**, drummer for Blotto, says that the grouped switched distributors to the company because "we're more mass appeal than the cult rock records and stores associated with our former distributor. This way it should be easier to get into the chains and K-Marts." What about being associated with a kiddie label? "We're more assiciated with **Barney the Bear** and **Punchy the Clown** than **Lydia Lunch** and the **Bush Tetras**," Lee Harvey notes.

jim bessman

Oak Ridge Boys LP Tops Country Christmas Discs

(continued from page 21)

Seasons)", and Alabama's "Christmas In Dixie" backed with Mandrell & Bannon's "Christmas Is Just A Song For Us This Year."

Presley's "Memories Of Christmas," also a $6.98-priced item, includes several previously unreleased tracks and holds a 1982-83 calendar, an exact replica of the late entertainer's 1971 Christmas card.

Monument Revitalized

The only other new Christmas projects for this year come from newly-revitalized Monument, which is releasing Charlie McCoy's "Christmas" album and "Boots And Stockings" by Boots Randolph. Both records list at $5.98. The bulk of the label's Christmas plans will support the "Winning Hand" album. The Monument has developed flats and 12"x24" posters which can be utilized to give any of the four artists — Dolly Parton, Kris Kristofferson, Willie Nelson and Brenda Lee — prominence. The company is also setting up a national display contest, under which the winner will receive a free trip for two to either Las Vegas or Atlantic City to see one of the four performers in concert.

The other labels will back previously-released Christmas sets. Capitol/EMI America/Liberty has resurrected the Kenny Rogers "Christmas" and Anne Murray "Christmas" collections which were introduced last year, while Warner Bros. is once again offering Emmylou Harris' "Light Of The Stable."

EP Promotion

PolyGram is supporting "A Statler Brothers Christmas" through the promotional release of a four-song EP to radio. The platter contains Statler versions of "Jingle Bells" and "Away In The Manger," along with two self-penned cuts, "The Carols Those Kids Used To Sing" and "I Never Spent A Christmas That I Didn't Think Of You."

Elektra is re-releasing last year's "Christmas Country" LP, which includes cuts by Johnny Lee, Hank Williams, Jr., Tompall and the Glaser Brothers, Eddy Raven, Sonny Curtis, Joe Sun, Dave Rowland and Sugar, Mel Tillis, Tillis & Nancy Sinatra and Helen Cornelius.

Vanity Label Formed

LOS ANGELES — Vanity Records & Tapes has been formed by Rick Scott and Tom Gomache. The label's initial release is "Hey, Little Girl" by local rockabilly group Jimmy & The Mustangs. Vanity Records is located at 9454 Wilshire Blvd., Suite #201, Beverly Hills, Calif. 90212. The telephone number is (213) 275-4378.

New Facility, Compact Disc Debut Among Highlights Of 1983 MIDEM

(continued from page 6)

Claude Debussy" and a small 300-seat theatre — will be used for classical and contemporary music shows, along with variety programs for television and radio broadcast. Ten conference and video rooms will also be available for professional organizations at MIDEM who wish to hold meetings and screen their productions.

Meetings next year at the conference will be held by the International Federation of Phonogram and Videogram Producers, The International Federation of Popular Music Publishers and the International Assn. of Entertainment Lawyers, who will discuss the subject, "How to Negotiate Sub-publishing Agreements."

Communication between participants should be aided through an expanded Radio-TV Club. Introduced last year, the club gives exhibitors the chance to show their new talents to radio and TV program directors in a casual, relaxing club setting. Furthermore, computer terminals placed throughout the Palais will allow participants quick access to a data bank of catalogues arranged by territory. According to MIDEM founder Bernard Chevry, "MIDEM '83 has been completely re-thought-out in function with the New Palais to make it easier than ever for trade professionals to contact one another. In difficult times, it is indispensible to have a dynamic event such as this providing an occasion for professionals in the music industry the world over to meet. MIDEM was created for just this reason and it clearly fulfills this role."

CASH BOX TOP 100 ALBUMS

November 20, 1982

	Title, Artist, Label, Number, Distributor	11/13	Weeks On Chart
1	**BUSINESS AS USUAL** — MEN AT WORK (Columbia arc 37978) CBS	4	20
2	**AMERICAN FOOL** 8.98 JOHN COUGAR (Rive RVL 7501) POL	1	29
3	**NEBRASKA** — BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	3	7
4	**LIONEL RICHIE** 8.98 (Motown 6007 ML) IND	6	5
5	**THE NYLON CURTAIN** — BILLY JOEL (Columbia TC 38200) CBS	5	6
6	**MIRAGE** 8.98 FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	2	19
7	**OLIVIA'S GREATEST HITS VOL. 2** 8.98 OLIVIA NEWTON-JOHN (MCA-5347) MCA	9	8
8	**SIGNALS** 8.98 RUSH (Mercury SRM-1-4063) POL	8	8
9	**EMOTIONS IN MOTION** 8.98 BILLY SQUIER (Capitol ST-12217) CAP	10	16
10	**BUILT FOR SPEED** 8.98 STRAY CATS (EMI America ST-17070) CAP	15	22
11	**GET CLOSER** 8.98 LINDA RONSTADT (Asylum 9 60185-1) WEA	12	6
12	**HEARTLIGHT** — NEIL DIAMOND (Columbia TC 38359) CBS	14	6
13	**IF THAT'S WHAT IT TAKES** 8.98 MICHAEL McDONALD (Werner Bros. 9 23703-1) WEA	11	13
14	**NIGHT AND DAY** 8.98 JOE JACKSON (A&M SP-4906) RCA	17	19
15	**IT'S HARD** 8.98 THE WHO (Werner Bros. 9 23731-1) WEA	7	10
16	**THE NIGHTFLY** 8.98 DONALD FAGEN (Warner Bros. 9 23696-1)	22	4
17	**FOREVER, FOR ALWAYS, FOR LOVE** — LUTHER VANDROSS (Epic FE 38235) CBS	19	6
18	**H2O** 8.98 DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	24	4
19	**FAMOUS LAST WORDS** 8.98 SUPERTRAMP (A&M SP-3732) RCA	37	2
20	**SILK ELECTRIC** 8.98 DIANA ROSS (RCA AFL1-4384) RCA	20	5
21	**I CAN'T STAND STILL** 8.98 DON HENLEY (Asylum EL-60048) WEA	23	12
22	**ASIA** 8.98 (Geffen GHS 2008) WEA	18	34
23	**CHICAGO 16** 8.98 CHICAGO (Full Moon/Werner Bros. 9-23689-1) WEA	16	23
24	**DAYLIGHT AGAIN** 8.98 CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	26	19
25	**EYE IN THE SKY** 8.98 THE ALAN PARSONS PROJECT (Arista AL 9599) IND	13	23
26	**COMBAT ROCK** — THE CLASH (Epic FE 37689) CBS	32	24
27	**LOVE OVER GOLD** 8.98 DIRE STRAITS (Warner Bros. 9 23728-1) WEA	30	7
28	**WHAT TIME IS IT?** 8.98 THE TIME (Warner Bros. 9 23701-1) WEA	25	10
29	**PETER GABRIEL** 8.98 (Geffen GHS 2011) WEA	29	8
30	**A FLOCK OF SEAGULLS** 8.98 (Jive/Arista VA 66000) IND	21	27
31	**MIDNIGHT LOVE** — MARVIN GAYE (Columbia FC 38197) CBS	—	1
32	**GET LUCKY** — LOVERBOY (Columbia FC 37638) CBS	28	54
33	**MOUNTAIN MUSIC** 8.98 ALABAMA (RCA AHL 1-4229) RCA	35	38
34	**SCREAMING FOR VENGEANCE** — JUDAS PRIEST (Columbia FC 38160) CBS	31	19
35	**AN OFFICER AND A GENTLEMAN** 8.98 ORIGINAL SOUNDTRACK (Island/Atco 7 90017-1) WEA	38	5
36	**AS ONE** 8.98 KOOL & THE GANG (Da-Lita DSR 8505) POL	36	8
37	**GET LOOSE** 8.98 EVELYN KING (RCA AFL1-4337) RCA	34	11
38	**GREATEST HITS** — DAN FOGELBERG (Full Moon/Epic QE 38308) CBS	72	2
39	**HIGH ADVENTURE** — KENNY LOGGINS (Columbia TC 38127) CBS	27	10
40	**SPRING SESSION M** 8.98 MISSING PERSONS (Capitol ST-12228) CAP	48	4
41	**GET NERVOUS** 8.98 PAT BENATAR (Chrysalis CHR 1396) IND	—	1
42	**NO FUN ALOUD** 8.98 GLENN FREY (Asylum 9-60129) WEA	44	23
43	**JANE FONDA'S WORKOUT RECORD** — (Columbia CX2 38054) CBS	46	26
44	**LEXICON OF LOVE** 8.98 ABC (Mercury SRM-1-4059) POL	50	12
45	**LONG AFTER DARK** 8.98 TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	—	1
46	**NO CONTROL** — EDDIE MONEY (Columbia FC 37960) CBS	40	20
47	**WINDS OF CHANGE** 8.98 JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	53	4
48	**ALWAYS ON MY MIND** — WILLIE NELSON (Columbia FC 37951) CBS	41	34
49	**ANNIE** — ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	47	27
50	**SHANGO** — SANTANA (Columbia FC 38122) CBS	39	12
51	**HIGHWAYS & HEARTACHES** — RICKY SKAGGS (Epic FE 37996) CBS	56	8
52	**HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS** 8.98 LOUIS CLARK Conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	47	17
53	**ABRACADABRA** 8.98 THE STEVE MILLER BAND (Capitol ST-12216) CBS	33	22
54	**QUIET LIES** 8.98 JUICE NEWTON (Capitol ST-12210) CAP	52	26
55	**LOVE WILL TURN YOU AROUND** 8.98 KENNY ROGERS (Liberty LO-51124) CAP	57	18
56	**VACATION** 8.98 GO-GO's (I.R.S./A&M SP 70031)	49	15
57	**HOOKED ON SWING** 8.98 LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	58	39
58	**VIEW FROM THE GROUND** 8.98 AMERICA (Capitol ST-12209) CAP	59	11
59	**GAP BAND IV** 8.98 THE GAP BAND (Total Experience/TE-1-3001) POL	54	24
60	**JUMP TO IT** 8.98 ARETHA FRANKLIN (Arista AL 9601) IND	43	16
61	**ROCK IN A HARD PLACE** — AEROSMITH (Columbia FC 38061) CBS	42	10
62	**REACH** 10.98 RICHARD SIMMONS (Elektre E1-60122F) WEA	65	25
63	**LAST DATE** 8.98 EMMYLOU HARRIS (Warner Bros. 9 23740-1) WEA	81	3
64	**INCOGNITO** 8.98 SPYRO GYRA (MCA-5368) MCA	69	6
65	**EYE OF THE TIGER** — SURVIVOR (Scotti Bros. FZ 38062) CBS	60	17
66	**DONNA SUMMER** 8.98 (Geffan GHS 2005) WEA	61	16
67	**HEARTBREAKER** 8.98 DIONNE WARWICK (Arista AL 9609) IND	85	5
68	**JUST SYLVIA** 8.98 SYLVIA (RCA AFL1-4312) RCA	70	15
69	**FRIEND OR FOE** — ADAM ANT (Epic ARE 3870) CBS	83	4
70	**12 GREATEST HITS VOL. II** — NEIL DIAMOND (Columbia TC 38066) CBS	71	26
71	**GREATEST HITS VOLUME 2** 8.98 EAGLES (Asylum 9 60205-1) WEA	115	2
72	**PICTURES AT ELEVEN** 8.98 ROBERT PLANT (Swan Song/Atco SS 8512)	51	18
73	**TWO OF A KIND** 8.98 EARL KLUGH/BOB JAMES (Capitol ST-12244) CAP	119	3
74	**MADNESS, MONEY AND MUSIC** 8.98 SHEENA EASTON (EMI America ST-17080) CAP	67	7
75	**WORD OF MOUTH** 8.98 TONI BASIL (Chrysalis CHR 1410) IND	89	5
76	**BRANIGAN** 8.98 LAURA BRANIGAN (Atlantic SD 19288) WEA	92	12
77	**1999** 10.98 PRINCE (Warner Bros. 9 23720-1F) WEA	—	1
78	**WILD NIGHT** 8.98 ONE WAY (MCA-5369) MCA	84	5
79	**STEEL BREEZE** 6.98 (RCA AFL 1-4424) RCA	79	9
80	**WW II** 8.98 WAYLON AND WILLIE (RCA AHL 1-4455) RCA	86	5
81	**VANITY 6** 8.98 (Warner Bros. 9 23716-1) WEA	91	8
82	**GREATEST HITS** 8.98 DOLLY PARTON (RCA AHL 1-4422) RCA	88	7
83	**ESCAPE** — JOURNEY (Columbia TC 37408) CBS	82	68
84	**NOW AND FOREVER** 8.98 AIR SUPPLY (Arista AL 9587) IND	73	23
85	**ROCKY III** 8.98 ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	76	20
86	**ZAPP II** 8.98 ZAPP (Warner Bros. 9 23583-1) WEA	63	16
87	**BLACKOUT** 8.98 SCORPIONS (Mercury SRM-1-4039) POL	77	35
88	**CASINO LIGHTS— RECORDED LIVE AT MONTREUX, SWITZERLAND** 8.98 VARIOUS ARTISTS (Warner Bros. 9 23718-1) WEA	111	3
89	**JEFFREY OSBORNE** 8.98 (A&M SP-4896) RCA	90	23
90	**PAT TRAVERS' BLACK PEARL** 8.98 (Polydor PD-1-6361) POL	99	3
91	**CHARIOTS OF FIRE** 8.98 ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	94	58
92	**FEELS SO RIGHT** 8.98 ALABAMA (RCA AHL 1-3930) RCA	98	89
93	**WILD THINGS RUN FAST** 8.98 JONI MITCHELL (Gaffen GHS 2019) WEA	—	1
94	**WIN THIS RECORD** 8.98 DAVID LINDLEY (Asylum 9 60178-1) WEA	95	7
95	**FAST TIMES AT RIDGEMONT HIGH** 12.98 ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA	66	14
96	**AEROBIC SHAPE UP** 8.98 JOANIE GREGGAINS (Parede/Peter Pen 104) IND	96	32
97	**FOREVER NOW** — THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	103	6
98	**UTOPIA** 8.98 (Network/Elektra 9 60183-1 WEA	93	7
99	**HANK WILLIAMS, JR'S GREATEST HITS** 8.98 (Elektre/Curb 9-60193-1) WEA	105	7
100	**THE MESSAGE** 8.98 GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-268) IND	106	6

cash box top albums/ 101 to 200

November 20, 1982

			11/13	Weeks On Chart
101	**SPECIAL BEAT SERVICE**	8.98		
	THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA		107	5
102	**ABSOLUTELY LIVE**	11.98		
	ROD STEWART (Werner Bros. 9 23743-1G) WEA		—	1
103	**I ADVANCE MASKED**	8.98		
	ANDY SUMMERS & ROBERT FRIPP (A&M SP-4913) RCA		109	5
104	**GOOD TROUBLE**	—		
	REO SPEEDWAGON (Epic FE 38100) CBS		55	20
105	**RADIO ROMANCE**	8.98		
	EDDIE RABBITT (Elaktre 9 60160-1) WEA		118	3
106	**VOYEUR**	8.98		
	KIM CARNES (EMI Americe SO-17018) CAP		62	10
107	**OH, NO! IT'S DEVO**	8.98		
	DEVO (Werner Bros. 9 23741-1) WEA		—	1
108	**SNEAKIN' OUT**	8.98		
	STACY LATTISAW (Cotillion/Atco 90002-1) WEA		64	14
109	**BAD TO THE BONE**	8.98		
	GEORGE THOROGOOD & THE DESTROYERS (EMI Americe ST-17076) CAP		68	13
110	**GONE TROPPO**	8.98		
	GEORGE HARRISON (Dark Horse 9 23734-1) WEA		—	1
111	**PROPOSITIONS**	8.98		
	BAR-KAYS (Mercury SRM-1-4065) POL		129	2
112	**TALKING BACK TO THE NIGHT**	8.98		
	STEVE WINWOOD (Island ILPS 9777) WEA		75	14
113	**ALL FOUR ONE**	8.98		
	THE MOTELS (Capitol S-12177) CAP		78	30
114	**TO THE MAX**	8.98		
	CON FUNK SHUN (Marucry SRM-1-4067) POL		138	2
115	**SUCCESS HASN'T SPOILED ME YET**	8.98		
	RICK SPRINGFIELD (RCA AFL 1-4125) RCA		100	35
116	**UPSTAIRS AT ERIC'S**	8.98		
	YAZ (Sire 9 23727-1) WEA		97	9
117	**E.T. THE EXTRA-TERRESTRIAL**	9.98		
	ORIGINAL SOUNDTRACK (MCA-8109) MCA		101	22
118	**WORLDS APART**	—		
	SAGA (Portrait ARR 38246) CBS		141	4
119	**THIS ONE'S FOR YOU**	—		
	TEDDY PENDERGRASS (Philadelphie Int'l. FZ 38118) CBS		102	14
120	**BAD REPUTATION**	8.98		
	JOAN JETT (Boerdwelk NB-3351-1) IND		87	11
121	**DIVER DOWN**	8.98		
	VAN HALEN (Warnar Bros. BSK 3677) WEA		74	29
122	**IV**	—		
	TOTO (Columbie FC 37728) CBS		124	32
123	**ROUGH DIAMONDS**	8.98		
	BAD COMPANY (Swen Song/Atco 90001-1) WEA		104	12
124	**SPECIAL FORCES**	8.98		
	.38 SPECIAL (A&M SP-4888) RCA		80	26
125	**INSTANT LOVE**	—		
	CHERYL LYNN (Columbie FC 38057) CBS		121	20
126	**LET ME TICKLE YOUR FANCY**	8.98		
	JERMAINE JACKSON (Motown 6017ML) IND		108	16
127	**HOOKED ON CLASSICS**	8.98		
	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4194) RCA		125	53
128	**ACTING VERY STRANGE**	8.98		
	MIKE RUTHERFORD (Atlentic 80015-1) WEA		110	9
129	**JANET JACKSON**	8.98		
	(A&M SP-6-4907) RCA		140	4
130	**KEEP ON DOING**	8.98		
	THE ROCHES (Wernar Bros. 9 23735-1) WEA		132	5
131	**WE ARE ONE**	8.98		
	PIECES OF A DREAM (Elektra 9 60142-1) WEA		127	18
132	**PHYSICAL**	8.98		
	OLIVIA NEWTON-JOHN (MCA-5229) MCA		135	56
133	**THE BAD C.C.**	8.98		
	CARL CARLTON (RCA AFL1-4425) RCA		145	4
134	**THE OTHER SIDE OF THE RAINBOW**	8.98		
	MELBA MOORE (Capitol ST-12243) CAP		144	2
135	**MORE JAZZERCISE**	8.98		
	JUDI SHEPPARD MISSETT (MCA-5375) MCA		147	2
136	**20 GREATEST HITS**	9.98		
	THE BEATLES (Capitol SV-12245) CAP		—	1
137	**A TASTE OF YESTERDAY'S WINE**	—		
	MERLE HAGGARD & GEORGE JONES (Epic FE 38203) CBS		112	12
138	**RUN FOR THE ROSES**	8.98		
	JERRY GARCIA (Arlste AL 9603) IND		154	2
139	**TANTALIZINGLY HOT**	8.98		
	STEPHANIE MILLS (Ceseblence NBLP 7265) POL		126	16
140	**SECOND TO NUNN**	8.98		
	BOBBY NUNN (Motown 6022) IND		151	5
141	**ALL THE BEST COWBOYS HAVE CHINESE EYES**	8.98		
	PETE TOWNSHEND (Atco SD 38-149) WEA		137	21
142	**OVER THERE—LIVE AT THE VENUE, LONDON**	5.99		
	THE BLASTERS (Slesh/Werner Bros. 1-23735) WEA		163	2
143	**MEN WITHOUT WOMEN**	8.98		
	LITTLE STEVEN and THE DISCIPLES OF SOUL (EMI America ST-17086) CAP		157	2
144	**GREATEST HITS**	8.98		
	KENNY ROGERS (Liberty LOO-1072) CAP		146	110
145	**SKYYJAMMER**	8.98		
	SKYY (Seisoul SA-8555) RCA		—	1
146	**SURE FEELS LIKE LOVE**	—		
	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbie FC 38135) CBS		156	3
147	**MICHAEL MARTIN MURPHEY**	8.98		
	MICHAEL MURPHEY (Liberty LT-51120) CAP		114	11
148	**THE JAZZ SINGER**	8.98		
	NEIL DIAMOND (Capitol SWAV-12120) CAP		159	3
149	**TUG OF WAR**	—		
	PAUL McCARTNEY (Columbia TC 37462) CAP		113	28
150	**JUST HOOKED ON COUNTRY**	—		
	ATLANTIC POPS ORCHESTRA . . . ALBERT COLEMAN conducting (Epic FE 38154) CBS		150	13
151	**BEST OF THE REST**	8.98		
	LYNYRD SKYNYRD (MCA-5370) MCA		161	3
152	**JUMP UP!**	8.98		
	ELTON JOHN (Geffen GHS 2013) WEA		116	29
153	**PERFECT STRANGER**	8.98		
	T.G. SHEPPARD (Werner/Curb 9 23726-1) WEA		164	3
154	**THE HIGH AND THE MIGHTY**	8.98		
	DONNIE IRIS (Carousel/MCA-5358) MCA		166	3
155	**THE HOTTEST NIGHT OF THE YEAR**	8.98		
	ANNE MURRAY (Capitol ST-12225) CAP		117	12
156	**HEY RICKY**	8.98		
	MELISSA MANCHESTER (Arlsta AL 9574) IND		122	31
157	**THREE SIDES LIVE**	10.98		
	GENESIS (Atlantic SD 2-200) WEA		143	22
158	**ALICIA**	8.98		
	ALICIA MYERS (MCA-5181) MCA		158	8
159	**THE PARTY'S OVER**	8.98		
	TALK TALK (EMI Americe ST-17083) CAP		171	2
160	**YES, GIORGIO**	9.98		
	ORIGINAL SOUNDTRACK FEATURING LUCIANO PAVAROTTI (London PDV 9001) POL		160	5
161	**IMPERIAL BEDROOM**	—		
	ELVIS COSTELLO AND THE ATTRACTIONS (Columbie FC 38158) CBS		123	19
162	**POWER PLAY**	8.98		
	APRIL WINE (Capitol ST-12218) CAP		130	20
163	**WALT DISNEY PRODUCTIONS' MOUSERCISE**	7.98		
	(Disneyland 61516) IND		168	36
164	**WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)**	—		
	WILLIE NELSON (Columbie KC 237542) CBS		167	62
165	**GHOST TOWN**	8.98		
	POCO (Atlentic 80008-1) WEA		128	6
166	**BELLA DONNA**	8.98		
	STEVIE NICKS (Modern/Atco MB 38139) WEA		134	67
167	**I LOVE ROCK 'N ROLL**	8.98		
	JOAN JETT & THE BLACKHEARTS (Boerdwelk NB1-33243) IND		131	50
168	**CHRISTMAS**	8.98		
	THE OAK RIDGE BOYS (MCA-5365) MCA		—	1
169	**CHANGE**	—		
	BARRY WHITE (Unlimited Gold FZ 38048) CBS		139	12
170	**ANNE MURRAY'S GREATEST HITS**	8.98		
	(Capitol SOO-12110) CAP		170	142
171	**SOMETHING'S GOING ON**	8.98		
	FRIDA (Atlentic 80018-1) WEA		176	2
172	**SHUTTERED ROOM**	8.98		
	THE FIXX (MCA-5345) MCA		175	6
173	**MISSING PERSONS**	4.98		
	(Capitol DLP-15001) CAP		120	33
174	**DREAMGIRLS**	9.98		
	ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA		142	28
175	**ZOMBIE BIRDHOUSE**	8.98		
	IGGY POP (Animel/Chryselis APR 6000) IND		133	6
176	**HUGHES/THRALL**	—		
	(Bouleverd ARZ 38116) CBS		177	5
177	**JUST AIN'T GOOD ENOUGH**	8.98		
	JOHNNIE TAYLOR (Baverly Glan BG 10001) IND		—	1
178	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I**	13.98		
	STEVIE WONDER (Temle/Motown 6002TL2) IND		153	26
179	**CALL OF THE WEST**	8.98		
	WALL OF VOODOO (I.R.S./A&M SP-70026) RCA		179	5
180	**GRAND SLAM**	8.98		
	THE SPINNERS (Atlentic 80020-1) WEA		—	1
181	**AVALON**	8.98		
	ROXY MUSIC (Werner Bros. 9 23666-1) WEA		155	23
182	**WE GO A LONG WAY BACK**	—		
	BLOODSTONE (T-Neck FZ 38115) CBS		172	20
183	**GWEN GUTHRIE**	8.98		
	(Island/Atco 99004-1) WEA		169	8
184	**MISS PIGGY'S AEROBIQUE WORKOUT ALBUM**	8.98		
	(Warner Bros. 9 23717-1) WEA		173	7
185	**SUBURBAN VOODOO**	—		
	PAUL CARRACK (Epic ARE 38161) CBS		162	11
186	**MSB**	8.98		
	MICHAEL STANLEY BAND (EMI Americe ST-1701) CAP		178	12
187	**SO EXCITED**	8.98		
	POINTER SISTERS (Planet BXL 1-4355) RCA		189	19
188	**BENEFACTOR**	—		
	ROMEO VOID (415/Columbie ARC 38182) CBS		181	12
189	**THE REAL DEAL**	—		
	THE ISLEY BROTHERS (T-Neck FZ 38047) CBS		136	14
190	**PRIMITIVE MAN**	8.98		
	ICE HOUSE (Chryselis CHS 1390) IND		152	8
191	**THE JIMI HENDRIX CONCERTS**	15.98		
	(Reprise 9-22306-1) WEA		149	9
192	**GREATEST HITS**	8.98		
	POINTER SISTERS (Planet/Elektra 9 60203-1) WEA		—	1
193	**BEAUTY AND THE BEAT**	8.98		
	THE GO-GO'S (I.R.S./A&M SP 70021) RCA		165	69
194	**THE BEST LITTLE WHOREHOUSE IN TEXAS**	8.98		
	ORIGINAL SOUNDTRACK (MCA-6112) MCA		148	16
195	**THROWIN' DOWN**	8.98		
	RICK JAMES (Gordy/Motown 6005GL) IND		174	25
196	**SEASONS OF THE HEART**	8.98		
	JOHN DENVER (RCA AFL 1-4256) RCA		180	37
197	**DIARY OF A MADMAN**	—		
	OZZY OSBOURNE (Jat FZ 37492) CBS		197	53
198	**I'M THE ONE**	8.98		
	ROBERTA FLACK (Atlentic SD 19354) WEA		196	23
199	**OFFRAMP**	8.98		
	PAT METHENY GROUP (ECM-12216) WEA		188	27
200	**FIRST TAKE**	8.98		
	THE VALENTINE BROTHERS (Bridge BR-101936) IND		198	12

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — $203 Classified Advertisers (Outside USA add $78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

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WORLD WIDE reps & manufacturers Penny Pushers — Spash Downs — Aztec Gold Moon Raker used and new or we can customize your needs with token play and skill features. Phone Joe 800-638-0144. MARMATIC, Baltimore, Maryland.

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MATA HARI-$695; Evel Knival-$495; Strikes & Spares-$595; Airborne Avenger-$295; Atarrians-$225; Dolly Parton, Getaway-$395; Thunderbolt-$395; Nugent-$695; Hot Tip-$495; Wheels II-$395; Sheets-$295; Racer-$295; M-4-$495; Anti Aircraft-$295. MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

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Goody Case Outcome Hailed

(continued from page 5)

lasted four weeks and ended on April 9, 1981, with Stolon and Goody, Inc. being convicted on some of the counts. Platt, who had earlier dismissed the charges against Levy, overturned the convictions in July 1981, and ordered a new trial.

Prosecution Vindicated

"I'm very pleased with the sentence and glad to see the case disposed of, as it saved everybody a needless retrial which would have had the same result," said Jacobs. "I think that to some extent, the disposition is a vindication of what went on at the trial. Obviously the defendant wouldn't take a nolo plea if he didn't do anything wrong because he knew he could go to jail by taking the nolo plea. He may say that he never admitted his guilt, but he knew that taking the nolo plea could get him into jail and I don't think that anybody does that unless they did something wrong.

"I also think that it showed Judge Platt felt that the defendant did something wrong and that it vindicated what we argued in the beginning, that the defendant knowingly transported and was involved in counterfeit sound recordings."

The count to which Stolon pleaded no contest charged him with unlawful, willful and knowing copyright infringement involving the *Grease* tapes.

Jacobs said Stolon's jail term was substantial punishment and would deter others from committing the same crimes. "I think that a year in jail for a man of his age and background, who had never been convicted of any other crime and wasn't even involved in Goody's anymore, is an appropriate and fair sentence and a serious deterrent. It will have a very important impact on the retail record industry."

Joel Schoenfeld, special counsel and director, anti-piracy operations for the Recording Industry Assn. of America, Inc. (RIAA), said the case and sentence were particularly important in that they marked the first time a major retailer had been found guilty of intentionally trafficking in counterfeit sound recordings. Like Jacobs, he felt that Stolon's maximum sentence would "set an example to others who might consider such activity that they won't get off scot-free or with a minor fine."

Schoenfeld also felt that the Goody case had had a "healthy" effect on the record industry. "We have definitely observed a drop-off in the availability of counterfeit sound recordings in the major retail outlets. Back in the boom days of the industry leading up to the time of the Goody indictments, it was not at all unusual to walk into any retail store in the country and find one or more counterfeit pieces, sometimes as much as half the inventory. Now it's much more unusual to find significant quantities of counterfeit product in record retail outlets." He added that counterfeit product was usually to be found now in secondary outlets such as flea markets, seasonal tourist stands and convenience stores.

According to Schoenfeld, the Goody case further directly affected the recording industry in that record companies are now more careful in inspecting returns before granting credit, and that retailers are better able to identify counterfeit product if and when it is received. He said the case also created a tremendous "side industry" of anti-counterfeit detection devices, and spurred passage of the new Piracy and Counterfeiting Amendment Act of 1982, which became law May 24 and provides stiffer felony penalties for recording and motion picture counterfeiters (**Cash Box**, June 5).

LeDoux Records Sell Without Radio Play

(continued from page 21)

100% back to 20%. Since then, the company has added independent distributors, such as Record Wide in St. Louis, Alta in Salt Lake City and DanJay in Denver, to penetrate normal record outlets. The company moved 40,000 units last year, grossing $190,000.

The company has been able to remain profitable by maintaining a low overhead. The records are ordered in quantities of 1,000 and stored at the LeDoux home, avoiding rent expenses for warehousing. The label has no secretarial expenses — it is a three-man operation — but it has still been able to achieve a one-week turnaround time for album product and four days for tapes.

Vid Dealers Predict Sales Growth

(continued from page 5)

"Regardless of what the studios say, a lot of people want to buy cassettes," insisted John Pough of Santa Ana, Calif.'s Video Cassettes Unlimited.

Christmas Decorations

For his part, Pough said that he's "already decorating" his stores for Christmas. "We want to get people into the gift buying spirit as soon as they walk into the store," he said.

Pough was one of several retailers who noted that *Star Trek II* was helping to pull in advance sales order on other scheduled hit releases, regardless of the vast differences in prices. "People who are ordering *Star Trek II* are also ordering (Warner Home Video's) *Firefox* and (RCA/Columbia's) *Annie*, even at the higher prices," he stated. "We're running a 20% off sale on mostly older catalog titles and that's also moving a lot of product."

At The Video Place, movie sales are what you might call a permanent fixture at the five-store chain. According to the web's Barnako, a fixed sales display is in each store and has been for the past six weeks. "It's not just racks on the wall here," he said. "We participate with a number of companies for regular sales. We just got through with one on MCA's Reel Deal titles and now CBS/Fox is putting up a display."

"Our business is so heavy I can't see to next week," said Barnako when asked whether he'd planned any holiday sales yet. Claiming that The Video Place "sells more videotapes than any other retailer in the D.C. area," he noted that the chain "has spent $25,000 in advertising and it's paying off for us."

'Moving Out Dead Inventory'

"We're making dollars through sales and moving out the dead inventory," Barnako summed up.

San Francisco Home Video's Jim George said he holds "organized sales on a quarterly basis" in his two outlets, "pooling resources . . . from a number of stores in the Bay Area that I have either owned or set-up."

"We move around the titles quite a bit," George stated. "A title could sit on the shelf at one store but sell at another."

Like many retailers, S.F. Home Video's George felt that "the biggest deterrent to sales is cost . . . It really is a function of cost." On the other hand, he also feels that his customers are divided into two distinct classes, "people who rent and people who buy."

"There are people who are not going to buy no matter what the cost," he said. "We get to know our customers and we know the people who buy, and what titles they'll want, and we know the people who rent."

George is planning to experiment with holiday specials on products other than prerecorded cassettes as a means to build traffic and create excitement, which will hopefully lead to sales. "One thing we're doing a little differently this holiday is going after smaller ticket items, like putting together gift baskets from $10 to $70 with popcorn, blank tapes, (VCR) head cleaners and coupons for free rentals, which we call 'Tickets To The Movies," he said. "It's just one more thing to get people in a buying mood."

Star Trek II has been "a winner" at Minneapolis' Bigelow Video, according to Bob Bigelow, with more than 113 orders as of last week. He added that the store "has sold a ton of", Kark Video Corp.'s Jane Fonda's Workout program and CBS/Fox's Playboy Video "has sold six copies already and that just got in a week ago."

Function Of Price

Like George, Bigelow also felt that sales was a function of price, the plateau being "$34 to $39." "If cassettes were that price, this would be a tremendous sales business," he said. "We've sold 1,435 movies specially priced at $29.95 and $39.95, oldies but goodies from Warner Home Video, CBS/Fox and Allied Artists, among others."

Gene Kahn of Highland Park, Ill.'s Columbia Video Systems echoed Bigelow's feeling that sales could be stimulated at reduced prices, stressing that the studios and independents' attempts at reduction were too slight to make a difference.

"If you take an $80 tape and drop it to $63.50, what have you done?" Kahn asked. "Nothing, really. And what minor price reductions we've had have mostly been on useless product.

"We're trying to talk people into making huge investments and we've got to give them a reason."

CASH BOX

November 20, 1982

AROUND THE ROUTE

by Camille Compasio

For the next few days Chicago will host coin people from throughout the U.S. and points overseas, who will be coming to town by the thousands to participate in the 1982 AMOA International Exposition, Nov. 18-20 at the Hyatt Regency Chicago Hotel. This year's event, the showplace for the very latest in coin-operated equipment and related products, is expected to attract the largest attendance in the history of the convention. Ops attending Expo should make note of a special luncheon being hosted on Fri., Nov. 19 by Bally Midway and Bally Pinball Division, in the Grand Ballroom of the Hyatt Regency. This is exclusively for operators and all that is required to gain entrance is an operator badge.

In addition to its current trio of hits — "Pengo," "Subroc-3D" and "Tac-Scan" — Sega will unveil three new pieces at AMOA, according to sales and marketing vice president Bob Rosenbaum. "Super Zaxxon" is a "totally new game with unique skill features," Rosenbaum said of the successor to the factory's recent arcade smash. The other new games are "Monster Bash," a cartoon-type unit featuring Dracula, Frankenstein and Chameleon Man characters; and a space-themed thriller called "Buck Rogers Planet of Zoom."

NEW SITE FOR EXPO *— Chicago's magnificent Hyatt Regency Hotel, with three times the exhibit space of last year's convention site, is hosting the 1982 AMOA Expo.*

Economic, Legislative Issues Focus Of 1982 AMOA Expo

by Jeffrey Ressner

CHICAGO — No one can deny that America's consciousness has been considerably altered, and in many cases raised, by the explosion of amusement games over the past few years. Whereas just a little more than a decade ago, coin games were relegated to arcades, bowling alleys and taverns, today they can be found in a wide variety of locations ranging from chic restaurants to nationwide convenience stores like 7-11s. The news media, government legislators, Wall Street investors and even other entertainment industries like films, television and music have all been influenced by the skyrocketing success of electronic games, and the resultant attention has had both positive and negative effects on the coin-op trade.

Every explosion has an impact, and this week the central figures in the coin-operated machine industry are meeting here at the '82 Amusement and Music Operators Assn. (AMOA) International Exposition of Games

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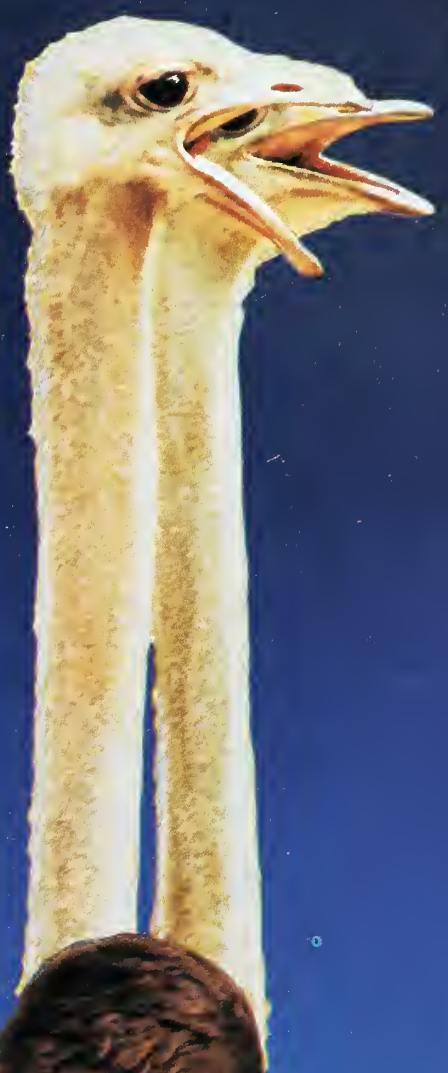

Welcome From AMOA President Leoma Ballard

There are no more shoes to drop. . .our opposition is losing its credibility.

And why? Because as an industry we are being responsible.

And no element of our industry is as important as the integrity of its operators.

And no element of the way we express that integrity is as important as our willingness to stand together.

And no element of that stance is as important as our willingness to do what needs to be done — to continue accepting our responsibilities and confound our opposition.

We are coming of age and it is time we were impressed with ourselves.

This Exposition reflects our pride in our products and services as well as the progress we represent technically, creatively and socially in this country and the world. We are a new dimension in entertainment and learning.

Welcome to the AMOA 1982 International Exposition Of Games And Music. . .Our Industry's Bottom Line.

EDITORIAL — AMOA Expo '82: Where It's At

The 1982 AMOA International Exposition — or Expo '82, as we know it — marks the convention's relocation to a site other than the Conrad Hilton, which was "home" for the noted trade show for many years. This year's event is being held in the modern, spacious facilities of the Hyatt Regency Chicago, located in the heart of the city, accessible both to downtown Chicago and the elegant environs of Michigan Boulevard — the famous "Magnificent Mile."

A change of scenery for Expo is very appropriate at this time and symbolic of the industry's new stature and prominence in the entertainment field. Coin-operated amusement machines have maintained their popularity in the traditional street locations, neighborhood taverns, et al, as well as arcades and game rooms while expanding their sphere to "downtown" and the posh environs of the carriage trade. People of all ages and social backgrounds have become enamoured with the machines our industry has to offer.

The tremendous popularity of the video game has been a major contributor to the current status of coin-operated amusement equipment, and the year 1982 marked the tenth anniversary of Atari, Inc., the originator of the video game. In the past decade this category of equipment has gone through various stages of development and technological advancement. The space theme, still popular, has its following of loyal fans but with the advent of "Pac-Man" and other models utilizing the light-hearted concept, the video player base has expanded significantly. When something becomes this popular it naturally attracts the attention of the mass media. Our industry, at this point, has realized more publicity than ever before in its history.

When AMOA Expo '82 officially opens on Thursday, Nov. 18, the exhibit areas in the Hyatt Regency Chicago will abound in the very latest equipment, much of which has been kept tightly under wraps by the exhibiting firms for unveiling specifically at this convention. After all, the annual AMOA exposition is *the* place to go to see the ultimate in equipment and technology in all categories of coin-operated music and games — videos, pins, pool, novelties, jukeboxes — you name it. This event, over the past few years, has emerged as the industry's leading trade show — internationally!

AMOA is utilizing all of the space it could muster for this year's exhibits, which are the "meat" of the show, the major attraction that brings people in from all over the world. Association officials have also taken into consideration the many changes that have occurred in the industry and the problems that have surfaced over the past twelve months and will be addressing these issues with an expanded Education Program. There will be more seminars held this year than at any previous convention, covering a range of subjects geared to inform, educate and assist operators in improving their business practices.

The past year had its share of set-backs, mostly economy-related, that have affected many industries, including ours. AMOA Expo will give operators the opportunity to compare notes with their colleagues, exchange ideas, and hopefully go back home with some newfound knowledge that can be applied to their operations during this period of economic adversity and at least help them weather the storm until the tide turns.

Participation in Expo is a rewarding experience in terms of business and social activities. You spend the day on the exhibit floor, which is exciting in itself, with all of the splendid equipment to see and the attractive decor of the booths. Then, at night, you have the choice of visiting the various hospitality suites and attending any number of elegant cocktail parties and dinner parties, hosted by the manufacturers. AMOA Expo '82 is where it's at! See you at the show.

Spotlight On Education

The most specialized and complete coin-op music and games exposition in the world takes place here, now, and you are part of it — welcome to the 1982 International Exposition of Games and Music.

Year after year AMOA has improved the exposition, with 1982 seeing yet more improvements and innovations. We are particularly proud of this year's four-tiered approach to the Education Program. The offerings directly address you, whether you are owner, manager, new operator or technician (technical expert). With three times the number of quality sessions as last year's sold-out program and starting a full day earlier than the opening of the exposition, you will find the Education Seminars an open invitation to expand your understanding of yourself, your business and the industry.

Be sure you start Thursday off right by attending the opening session by Keynote Speaker, Dr. Tom Connellan, who will provide the kind of food for thought that affects you, with his address, "People Productivity And Profits." Dr. Connellan highlights unique and original solutions to an everyday problem — how to get people to perform

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EXPO '82 EXHIBIT HOURS AND EVENTS

Tuesday, November 16

8:00 AM to Noon ..... Exhibitor Registration (Ballroom Level, Car Lobby, East Tower)

Noon to 5:00 PM ..... Registration Area Open (Ballroom Foyer, East Tower)

Wednesday, November 17

8:00 AM to 5:00 PM ..... Registration Area Open (Ballroom Foyer, East Tower)

9:00 AM to Noon ..... "How to Repair Gottlieb Pinball Games" (Grand Ballroom C & D North, East Tower)

10:00 AM to Noon ..... "Executive Stress" — Dr. William P. Sexton (Belmont Room, West Tower)

10:00 AM to Noon ..... "Depreciation" — Charles C. Ross (Ballroom A, East Tower)

10:00 AM to Noon ..... "Computers" (Ballroom B, East Tower)

1:00 PM to 3:00 PM ..... "Executive Stress" — Dr. William P. Sexton (Belmont Room, West Tower)

1:00 PM to 3:00 PM "Location Cost Analysis & Decision Making. . ."— Charles C. Ross (Ballroom A, East Tower)

1:00 PM to 4:00 PM . . "Understanding the Components of your Sega/Gremlin Game" (Ballroom C & D North, East Tower)

3:00 PM to 5:00 PM ..... State Association Meeting (Acapulco Room, West Tower)

3:30 PM to 5:30 PM ..... "Executive Stress" — Dr. William P. Sexton (Belmont Room, West Tower)

Thursday, November 18

8:00 AM to 6:00 PM ..... Registration Area Open (Ballroom Foyer, East Tower)

9:00 AM to Noon ..... General Session Tom Connellan — keynote speaker (Ballroom A,B.C.D, East Tower)

9:00 AM to Noon "How State/Local Associations Can Productively Address Their Problems" — operator panel (Ballroom A,B,C.D, East Tower)

Noon to 6:00 PM ..... Exhibits Open (Wacker Hall, Columbus Hall; Ballrooms C & D South, E & F)

Friday, November 19

8:00 AM to 6:00 PM ..... Registration Area Open (Ballroom Foyer, East Tower)

8:30 AM to 10:00 AM "Return on Investment & Business Profitability" — Charles C. Ross (Regency Ballroom C, West Tower)

8:30 AM to 10:00 AM ..... "Family Oriented Amusement Centers" — Barry Kane (Ballroom C & D North, East Tower)

8:30 AM to 10:00 AM . "Pac-Man and Ms. Pac-Man Board Repair" — Robert Norton (Toronto Room, West Tower)

10:00 AM to 6:00 PM ..... Exhibits Open (Wacker Hall, Columbus Hall; Ballrooms C & D South, E and F)

11:30 AM to 2:00 PM . . General Membership Luncheon with Annual AMOA Meeting (Regency Ballroom)

Saturday, November 20

8:00 AM to 4:00 PM ..... Registration Area Open (Ballroom Foyer, East Tower)

8:30 AM to 10:00 AM ."Game Copyright: Its Effect on You and the Industry" — panel (Ballroom A, East Tower)

8:30 AM to 10:00 AM . . "Operating a Successful Arcade — The Guidelines" — panel (Ballroom B, East Tower)

8:30 AM to 12:30 PM ..... "Video Test Equipment in the '80s" (Acapulco Room, West Tower)

10:00 AM to 4:00 PM ..... Exhibits Open (Wacker Hall, Columbus Hall; Ballrooms C & D South, E & F)

6:00 PM to 7:00 PM ..... Reception (cash bar) (Ballroom Foyer, East Tower)

7:00 PM to 11:15 PM ..... AMOA Banquet & Stage Show (Ballroom A,B,C,D, East Tower)

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Bridgend, M. Glam, Wales
0656 68821
("Keno" video, a naw 5 pleyer eutomatic Black Jack Table and latest Bingo video machina)

VIDEO COMPUTER SYSTEMS LTD. 2618
38 London Road
Newbury, Berkshira, England
0635 42808
(Computer Systems - Vidao Gemas)

WHITTAKER BROTHERS (SPECIAL PRODUCTS) LTD. 2602
Linnay Lane, Shaw, Oldham
Lancashire, England OL2 8HE
0706 847531
(Bluaball Train, Fira Englna and Silvar Ghost Vataran Car)

WORLD'S FAIR 2620
P.O. Box 57, Daltry Straat
Oldham OL1 4BB England
061 624-3687
(Publishars of "Coin Slot Intarnational" the amusement industry's waakly nawspapar; and "Coin Slot Location," a quartarly, tona-color in-dapth magazina)

BUMPER TUBE, INC. 309
P.O. Box 95
Goodrich, MI 43438
(313) 638-2040
(Pool Table, "Slata Mate," Recovering Kit and Locking Bars)

BUSINESS BUILDERS 800A
10381 S. De Anza Blvd., Suite 209
Cupertino, CA 95014
(408) 446-4400
(Promotion and Contest Packagas, Speciel Custom Imprinted Merchandise, Electronic Moving Massaga Sign, Envirographics Products end Sarvices for Promotion)

CAROUSEL INTERNATIONAL CORP. 813, 815, 817
P.O. Box 307
Eldon, MO 65026
(314) 392-7122
(Coin-Oparated Kiddle Rides)

CENTURI, INC. 1000, 1001, 1002, 1003, 1100, 1101, 1103, 1105
245 Wast 74th Placa
Hialeah, FL 33014
(305) 558-5200
(Coin-Operetad Vidao Games, Canturi "2001" Jukabox)

CHICAGO LOCK COMPANY 12
4311 W. Belmont Avanua
Chicago, IL 80841
(312) 282-7177
(Aca Changematic Locks, Lock-out Locks, Cylindar Locks, Handla Locks)

CINEMATRONICS, INC. 203, 205, 207, 302, 304, 306
1841 Friendship Driva
El Cajon, CA 92020
(714) 562-7000
(Coin-Operatad Video gamas and ralated promotional material)

COIN ACCEPTORS, INC. 700, 701
4946 Daggatt Avenue
St. Louis, MO 63110
(314) 864-5550
(Electronic Coin Validating Equipmant featuring Coin Doors, Front Platas, Acceptors, Coin Changers, Timers and Lighted Push Button Switches)

COIN CONTROLS, INC. 2516, 2519, 2521
2609 Greenleaf Avanue
Elk Grova, IL 80007
(312) 228-1810
(Completa lina of Coin and Tokan Handling Davicas including completa Coin Doors and Front Plata Assamblias as wall as complete Hopper and Solanoid Payout Assamblies. Complata lina of Gama Controls including Joysticks and Pushbutton Assamblias)

COIN MECHANISMS, INC. 1036, 1038
817 Industrial Drive
Elmhurst, IL 60126
(312) 279-9150
(Coin Handling Mechanisms, Electronic and Mechanical Machanisms, Anti Chaat Kits, Improvad Door Systems and Faca Plate, Timer Boxas, Technical Information and Custom Dasigning availabla)

COIN SPORTS DISTRIBUTORS, INC. 2115
8834 East 350 Highway
Raytown, MO 64133
(816) 737-0110
(Coin and Token Handling Equipment)

COMPUNETICS DEVICES 2312, 1314
3353 S. Highland Drive #505
Las Vegas, NV 89109
(702) 731-1418
(Compu-Pulsa - Heart Rata Vendor Bio-Rhythm III - Bio-Rhythm Vandor Monstar Mash - Arcade Gama)

CORELAND CORPORATION OF AMERICA 2015
828 Mittan Road
Burlingama, CA 94010
(415) 697-4460
(Vidao Game Software Davalopmant)

DATA EAST INC. 502, 500, 403
470 Gianni Straat
Santa Clara, CA 95050
(408) 727-4490
(Coin-Operated Intarchangeabla Video Gemes)

DESTRON/G.D.I. 2210, 2212, 2215, 2217
4801 W. Petarson
Chicago, IL 60646
(312) 286-7200
(Coin-Op Astrology - Coin-Op Bio Rhythm Machinas, Coin-Op Bulk Mdse Vendors, Coin-Op Vidao Amusement Gamas)

DEUTSCHE WURLITZER GmbH 101, 103, 200, 202
Postfach 1251
Hullhorst, Wast Garmany 4971
5744-1001
(Coin-Opereted Phonographs, Automatic Cassette Players, Infrared-Controllad Record Changer)

DIGITAL CONTROLS, INC. 1913, 1915
6576-A1-85 Intarstate Court
Norcross, GA 30093
(404) 441-3332
(Little Casino - A Counterstop Video Game catering to adult antertainment, strictly for amusement only)

DOUGLAS PRESS, INC. 2311
2810 Madison Street
Bellwood, IL 60104
(312) 547-8400
(Printed Braak Opan Cards - vandad through machinas)

D & R INDUSTRIES 2401, 2403, 2502, 2504
7111 N. Capitol
Lincolnwood, IL 60645
(312) 677-3200
(Coin Machine Parts and Supplias, Billard Cues and Accessories, Pool Table Parts)

DYNAMO CORPORATION 415, 417, 514, 516
1805 S. Great S.W. Parkway
Grand Prairie, TX 75051
(214) 641-4288
(Coin-Op Pool Tables, Soccer Tablas, and Video Games)

EAGLE CONVERSIONS 703
25 Eagle Straet - Building #5
Providance, RI 02908
(401) 751-5438
(Licansed Convarsion Kits, Board Systems, Electronic Supplies)

EASTERN MICRO ELECTRONICS, INC. 2004, 2008, 2008, 2010
12D World's Fair Driva
Somarset, NJ 08873
(201) 489-9890
(Video games, cabinets, monitors, boards and othar game componants)

EISEN INSURANCE AGENCY 2117
1930 S. Alma School #C-210
Mesa, AZ 85202
(602) 897-9099
(Insurance program for arcades)

ELECTRO-SPORT, INC. 2409, 2411, 2510, 2512
3170 Airway Avenue
Costa Mesa, CA 92828
(714) 979-1550
(Video Amusement Gamas; Draw Poker end othar Videos)

ENTERTAINMENT ENTERPRISES LTD. 2112, 2114
485 Brown Court
Oceanside, NY 11572
(516) 536-6770
(Tournament Soccer Table Soccer Gamas, Drew Poker Vidao Games and Vidao Games)

E.T. MARKETING, INC. 14, 15, 18, 17, 18
825 S. Hohokam
Tempe, AZ 85281
(802) 829-6992
(Tuni Video Gamee including tha CVS Systam; El Grande, Reaction, and Just for Kids Game Lina)

EXIDY, INC. 405, 407, 409, 411, 504, 506, 508, 510
390 Java Driva
Sunnyvale, CA 94088
(408) 734-9410
(Various naw Coin-Oparated Video Games)

FORT LOCK CORPORATION 2200
3000 North River Road
River Grova, IL 60171
(312) 458-1100
(Locks: Especially Pop-Out "T" Handla, Cam Locks, Gematic Instant Key Changa Locks, Padlocks, and Switch Locks)

RANDY FROMM'S ARCADE SCHOOLS, INC. 2116
6123 El Cajon Blvd.
San Diego, CA 92115
(619) 286-0172
(Randy Fromm's Arcade Schools ara six days training programs for alectronic gama rapairs. No pravious knowledge of alectronics is requirad. Classas are held nationwida)

THE GAME EXCHANGE, INC. 1911
313 Nailston Straat
Columbus, OH 43215
(614) 2213416
(Supplier and Broker of Amusamant Equipmant)

GAMES GALORE 1920
10031 Monroa Drive, Suite 308
Dallas, TX 75229
(214) 247-4263
(Projactavision Vidao, Wida Screan Projection System for use with video gama machinas)

GAME PLAN 2307, 2309
1515 W. Fullerton Avenua
Addison, IL 60101
(312) 628-8200
(Coin-Operatad Amusement and Gaming Equipment)

GAMETECHNIKS CORPORATION 2118
10501 Dalta Parkway
Schillar Park, IL 60178
(312) 671-6700
(Change-Mate 500-Bill Changar which can ba pra-progremmed, holds 10,000 tokens or quarters and gives strong cash control)

GLAK ASSOCIATES 800
25 Eagle Straat
Providence, RI 02908
(401) 274-0544
(Licensad Vidao Gamas - Upright, Cabarat and Table Modals)

GLOBAL BILLIARD MANUFACTURING, INC. 2310
13875 Artasia Blvd.
Cerritos, CA 90701
(213) 926-0585
("KING KOIN" Coin-Opareted Pool Tablas, Four-way U.S.-mada Joy Sticks)

D. GOTTLIEB & COMPANY 1107, 1109, 1111, 1113, 1200, 1202, 1204, 1206
165 Wast Lake Street
Northlake, IL 60164
(312) 562-7400
(Coin-Operated Vidao and Pinball Gamas)

GOODS MANUFACTURERS INTERNATIONAL 102, 104
801 S. Raymond Avanua #34
Alhambra, CA 91803
(213) 283-0349
(Gama Parts and Accessories and O.E.M. Monitor, Joystick and Buttons)

GREEN DUCK CORPORATION 2405, 2407
255 South Elm Straet
Hernando, MS 38632
(601) 368-9033
(Tokens, Coins, Medals, Lithographed Buttons, Tabs, Badges, and Emblematic Jewelry)

HAMILTON SCALE CORPORATION 2201
3350 Sacor Road
Toledo, OH 43806
(419) 535-7667
(Currency Changas, Token Vandors)

HANTAREX U.S.A. LTD. 2017, 2020
127 Prospect Avanue
Douglaston, NY 11363
(212) 423-2672
(Full range of high rallability sarias monochromatic and color monitors, rastar and X-Y, CRT sizes 9" thru 25" for tha Coin-Oparatad Video Games)

HOUSE OF CARDS, INC. 2
4841 Roswell Road, N.E.
Atlanta, GA 30342
(404) 255-5370
(House of Cards Counter-top Multiple Card Game Machina. Machine contains BlackJack, Draw Poker and Rad Dog)

I.C.E. 1912, 1914
1370 Niagara Falls Blvd.
Buffalo, NY 14150
(716) 834-7606
("Chexx" - Test Marketad Kinectic Action Hockey Game)

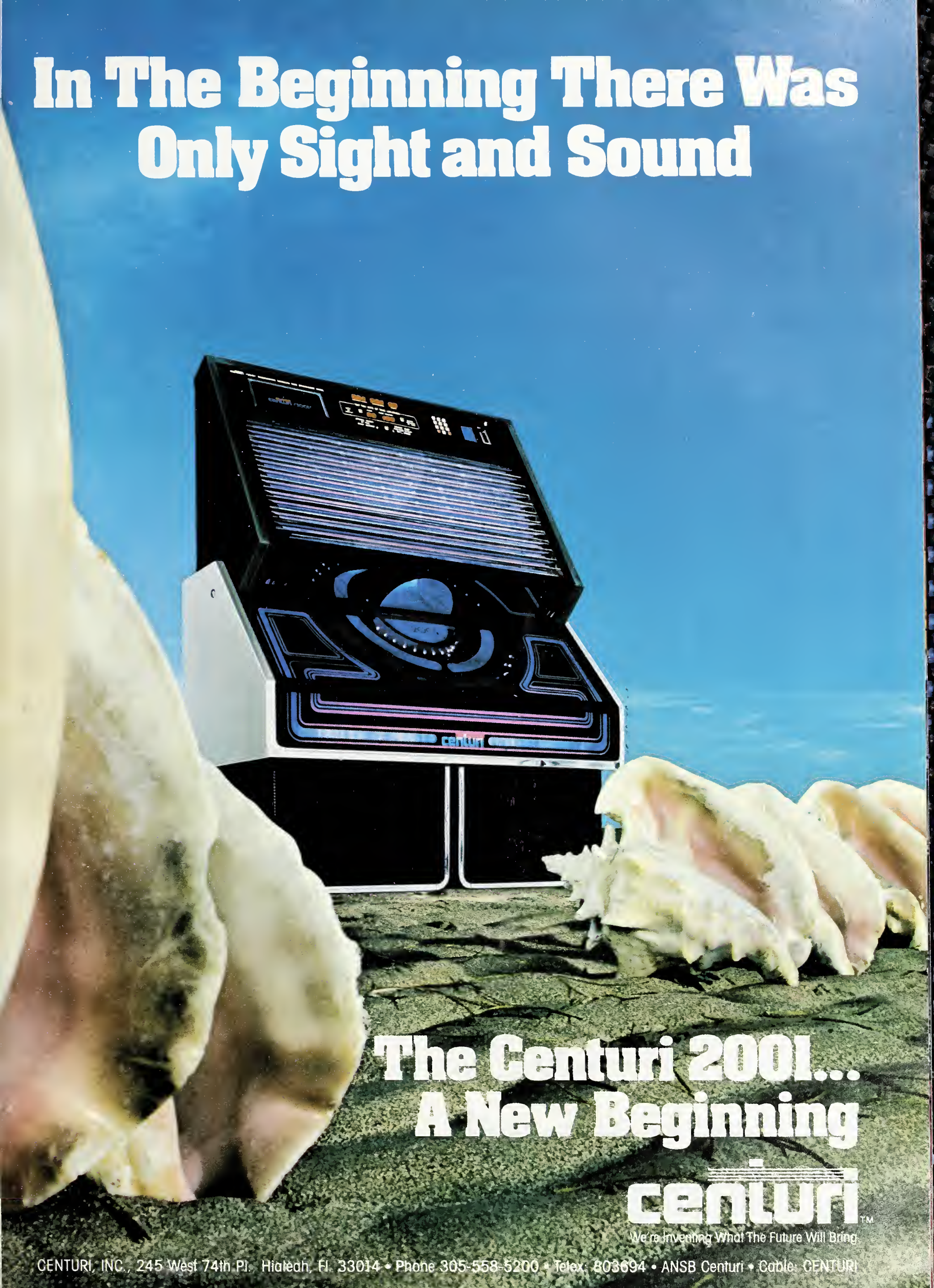
IMPERIAL BILLIARD INDUSTRIES 1128, 1128
6 Empire Blvd.
Moonachia, NJ 07074
(201) 440-6811
(Billiard Supplias, Pool Tabla Parts, Billiard Accessorias, Coin-Op Foosball, Slates)

INTERLOGIC, INC. 1133, 1135, 1128, 1228
9806 W. Farragut Avenua
Rosemont, IL 60018
(312) 671-0305
(Coin-Operated Amusamant Gamas, Jukaboxas and Vending Machinas. Interlogic is not only a distributor but we are also Importars, Exporters, Licensors and Testers of gamas)

(continued on page 44)

COMPANY	BOOTH
ABLOY SECURITY LOCKS 5603 W. Howard Niles, IL 60648 (312) 647-9655 (High Security Locks)	809, 811
ADVOCATE COMPUTER SYSTEMS 4720 Brewster Driva Tarzana, CA 91356 (213) 705-5654 (Computer hardwara and softwara systams daelgned specially for Amusament Operators)	2103
ALL-WEATHER AMUSEMENTS 131 Avenua B Westhampton Baach, NY 11978 (516) 288-5252 (Video Outpost — A Weathar and Vandel-Proofed Structura which protects Two Full-Siza Video Gamas with Player Access in a Sturdy Attractiva Salling Package. Climate Controllad for Outsida or Insida Use)	1918, 1919
ALSTATE AMUSEMENTS 700 Sunsat Road Henderson, NV 89015 (702) 565-9746 ("Battle Back" a back-to-back video gama, slot machines and "Big Bertha" slot)	2207, 2209, 2211, 2213
ALTER ENTERPRISES, INC. RD #3, Rt. 15 South Wharton, NJ 07885 (201) 361-0066 (Coin-Oparatad Ramota Control Amusamant Equipmant)	2204
AMERICADE AMUSEMENT, INC. 2009 Old Cuthbert Cherry Hill, NJ 08034 (609) 428-3869 (Manufactura Draw Pokar, Hi-Lo Doubla Up Poker, Black Jack, Domino Video Gama and othar novalty game devices)	4
AMERICAN SHUFFLEBOARD COMPANY, INC. 210 Paterson Plank Road Union City, MJ 07087 (201) 865-6633 (Table Shufflaboard, Pocket Pool Tablas, Bumpa Pool Tables, Long Board and Cushion Board Models)	1025, 1027, 1029, 1031
AMSTAR ELECTRONICS 1960 W. North Lane Phoenix, AZ 85021 (602) 997-5931 (Amusamant and Gaming Devices)	1223, 1225
AMUSEMENT EMPORIUM, INC. 6880 S. Emporia Street Englewood, CO 80112 (303) 771-0885 (Worldwide Distributor of Coin-Oparatad Parts and Supplies to tha Amusamant Industry)	820
AMUSEMENT MARKETING CONCEPTS LTD. P.O. Box 3002 Springfield, MA 01101 (413) 781-1220 (Video oriented T-shirts, Aprons, Licanse Platas, Bumper Stickars, Stickatts, Postars end other ancillary items)	1221
ARDAC, INC. 34000 Vokas Driva East Lake, OH 44094 (216) 951-3440 (Dollar Bill Changars, Dollar Bill and Coin Changers, Paper Currency Accaptors, Amusemant Games equippad with Paper Currancy Accaptors)	1122, 1124
ATARI, INC. 790 Sycamore Driva Milpitas, CA 95035 (408) 942-3043908 910, 912, 914, 901, 903, 905, 907, (Manufacturar of Coin-Oparated Electronic Vidao Gamas)	318, 318, 320, 418 418, 420, 518, 520, 900, 902, 904, 908, 908, 909, 911, 913, 915, 918, 917
ATW USA, INC. P.O. Box 640 Winchestar, MA 01890 (617) 729-1989 (Coin-Oparated Video Amusamant Gamas, Sinbad 7)	2105, 2107, 2109
AUTOMATIC PRODUCTS COMPANY 75 W. Plato Blvd. St. Paul, MN 55107 (612) 224-4391 (Smokeshop Cigaratte Vending Machinas, Snackshop Vending Machinee for Snacks, Cendy, Gum, Mint, Pastry and Sundrias)	1030, 1032
BALLY-EMPIRE-MIDWAY 2640 West Belmont Avanua Chicago, IL 80818 (312) 267-6060 (Coin-Operated Amusamant-Video and Pinball-and Gaming Machines)	1008, 1008, 1010, 1012, 1005, 1007, 1009, 1011, 1013, 1015, 1102, 1104, 1108, 1108, 1110, 1112
R.H. BELAM CO., INC. 1 Delawara Driva Lake Success, NY 11042 (516) 488-5800 (Coin-Operated Amusamant Machinas, Portable Coin Counters)	201, 300
BOB'S SPACE RACERS 427 15th Street Holly Hill, FL 32017 (904) 677-0761 (Whac A Mole Gama, Hot Spot Gama, Supar Shiftar Game, Bowler Rollar Game, All Coin-Oparatad)	2408, 2408, 2410
BRANDT, INC. P.O. Box 200 Watertown, WI 53094 (414) 261-1780 (Electric, manual and automatic coin wrappers and sorters, currency countars and tickat counters)	2014, 2018
BRITISH AMUSEMENT CATERING TRADES ASSOCIATION BACTA Housa, 122 Clapham Common London, SW4 9SP England 01.228.4107 (The British Association raprasents tha manufecturers of coin-operatad machinas end thair oparation in all types of pramisas within tha Unitad Kingdom)	2800 through 2820

In The Beginning There Was Only Sight and Sound



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AMOA PREVIEW

Exhibitors

(continued from page 42)

INTERNATIONAL GAME TECHNOLOGY 1209, 1211, 1213, 1215, 1217
520 S. Rock Blvd.
Reno, NV 89502
(702) 323-5060
(Video Amusement & Gaming Mechines)

INTERNATIONAL TOTALIZING SYSTEMS, INC. 2009
1244 Chestnut Street
Newton Upper Falls, MA 02164
(617) 332-4400
(Electronic Route and Arcade Cash Accountebility Systems featuring I.T.S. Micro Printer end Arcade Interrogator)

J-S SALES COMPANY, INC. 305, 307
24 South Third Avenue
Mt. Vernon, NY 10550
(212) 324-3830
(Parts and supplies for video gemes, billlerd tebles and other coin-operated amusement machines)

JENSEN TOOLS, INC. 13
7815 S. 46th Street
Phoenix, AZ 85040
(602) 968-6241
(Tool Kits, Tool Cases, Test Equipment, Hend Tools)

JUKEBOX JUNCTION, INC. 100
Box 1081
Des Moines, IA 50311
(515) 9814019
(Fully restored Antique Jukeboxes of the '30s and '40s)

KENTERPRISES 1017, 1019, 1021, 1023, 1114, 1116, 1118, 1120
243 Dixon Avenue
Amityville, NY 11701
(516) 842-4242
(PRO - Ouantum, SST Air Hockey, Video Games, React, Silhouette Pool Table, Silver Shedow, Lions Head, Silver Cloud Air Hockey)

KIDDIE-RIDES, U.S.A. 2313, 2315, 2317, 2412, 2414, 2416
604 Main Street
Davenport, IA 52803
(319) 326-3963
(Full line of Coin-Operated Kiddie-Rides feeturing Hydrolic Galacticar, Hydrolic Scout Ball, Hydrolic Hellicopter, Hydrolic Red Beron, Rece Cers, Motorcycles, Video Rides, Trains, plus other Children's Specialty Rides)

KLOPP INTERNATIONAL, INC. 2319
P.O. Box 708
Pinellas Park, FL 33565
(813) 522-9425
(Counters and Sorters for U.S. and Canedien Coins, Tokens for all Foreign Coins)

KONAMI INDUSTRY COMPANY Ltd. 2302, 2304, 2306, 2308
1215, 11-4 1-chome UMEDA KITA-ku
Osaka, Japan 530
06-345-2456
(Video Games)

M. KRAMER MANUFACTURING 6, 7
1100 Towbin Avenue
Lakewood, NJ 08701
(201) 367-7810
(Video Amusement Card Games)

KURZ-KASCH ELECTRONICS 1004
2271 Arbor Blvd.
Dayton, OH 45439
(513) 299-0990
(Digital Test Equipment)

LOEWEN-AMERICA, INC.
9213 Park Lane
Franklin Park, IL 60131
(312) 451-1909
(NSM) Phonographs)

MARANTZ PIANO COMPANY, INC. 2111, 2113
P.O. Box 460
Morganton, NC 28655
(704) 437-7135
(Pianocorder reproducing system, Coin-Op Pieno, Singalong entertainment system, Superscen video display console)

MERIT INDUSTRIES, INC. 120, 214, 216
630 Woodland Avenue, P.O. Box 213
Cheltenham, PA 19012
(215) 379-1000
(Video Amusement Games - Double-up Joker Poker, Draw Poker, Player's Choice Bleck Jeck, Red Dog Poker, Match Games, Counter top games, Cocktell Tables)

MEYCO GAMES, INC. 2307, 2309
625 Nuttman Street
Santa Clara, CA 95129
(408) 980-0661
(Coin-Operated Video and Video Geming Mechines-Jokers Wild, Wild Arrow, Bonus Black Jack, Catch 22, Double Draw and Jackpot 21)

MOVIE HUT 28
State Hwy 38 West
Elkland, MO 65644
(417) 329-5414
(Animated Electronic Vending Machines: Fun Chicken & Clown Around, Pulse Rate Monitor, Heart Beat Scanner)

NAMCO-AMERICA, INC. 209, 211, 213, 308, 310, 312
343 Gibralter Drive
Sunnyvale, CA 94086
(415) 745-7600
(Coin-Operated Arcade Games: "Shoot Away," "Sweet Licks," and several new Electro-mechenicel games)

NEVADA GAMING SCHOOLS 2413
3100 Sirius Avenue
Las Vegas, NV 89102
(702) 873-2345
(Training Amusement Machine Technicians in the repair and maintenance of Coin-Operated Amusement Machines - Video Games, Pinbell Machines, Music Boxes and Slot Machines)

NEVADA NOVELTY 14
P.O. Box 20215
Reno, NV 89510
(702) 322-7000
(Speakeasy Poker)

NICHIBUTSU U.S.A. CORPORATION 106, 108, 110, 112, 8, 9, 10, 11
15407 S. Broadway
Gardena, CA 90248
(213) 538-2162
(Radical Radial, Constella)

NINTENDO OF AMERICA, INC. 2505, 2507, 2509, 2511
18340 Southcenter Parkway
Seattle, WA 98188
(206) 575-8191
("Donkey Kong Junior" Game)

NOMAC 1900, 1902
211 Berg Street
Algonquin, IL 60102
(312) 658-6166
("Century Dartes" an electronically scored, traditionally styled Dart Game)

NORTH AMERICAN AMUSEMENT COMPANY 2513, 2515, 2517
524 2nd Street
Rock Island, IL 61201
(309) 788-0135

THE NORTON COMPANY, INC. 1903, 1905
4910 W. Linebaugh Avenue
Tampa, FL 33624
(813) 962-4012
(High Ball - Target Bowling Alley)

NU LOOK PRODUCTS, INC. 1916
5830 S.W. 25th Street
Hollywood, FL 33023
(305) 981-9330
(Maintenance Care Products)

OMEGA PRODUCTS 1040, 1130, 1132, 1134
6241-A Yarrow Drive
Carlsbad, CA 92008
(714) 438-7714
(Double-Up Poker, High Score Poker, Twenty-One, Keno, Pixels, Nudge Bingo, Double Draw Poker)

PACIFIC NOVELTY MANUFACTURING, INC. 2500, 2501, 2503
4094 Glencoe Avenue
Marina Del Rey, CA 90291
(213) 822-0399
(Video Games and Computer Portrait Machines)

PENN-RAY INTERNATIONAL CORPORATION 600, 601, 603
P.O. Box 390
Bensalem, PA 19020
(215) 638-4720
(Complete line of replecement parts and supplies for all type Coin-Operated Machines, Complete line of supplies for Billiard Tables)

PLAY METER MAGAZINE 1034
P.O. Box 24170
New Orleans, LA 70184
(504) 838-8025
(Trade Magazine for the coin-op amusement industry)

PRIORITY CIGARETTE SERVICE, INC. 1230
3628 Prospect Avenue
Cleveland, OH 44115
(216) 431-4100
(Frames and Decorative panel inserts for Cigarette Vending Machines)

RePLAY MAGAZINE 1219
P.O. Box 2550
Woodland Hills, CA 91365
(213) 347-3820
(Monthly trade magazine for the coin-op entertainment industry)

R.J. REYNOLDS TOBACCO COMPANY 801, 803, 805, 807
410 N. Main Street
Winston-Salem, NC 27102
(919) 777-6101
(Cigarettes - Winston, Camel, Vantage, More, Now, Doral II)

ROCK-OLD MANUFACTURING CORPORATION 311, 313, 315, 402, 404, 406, 408, 410, 412, 414
800 N. Kedzie Avenue
Chicago, IL 60651
(312) 638-7600
(Phonographs, Video Games, Can Vendors)

ROGER WILLIAMS MINT 2316
79 Walton Street
Attleboro, MA 02703
(617) 226-3310
(Tokens and Coins)

ROWE INTERNATIONAL, INC. 1018, 1020, 1022, 1024, 1026
75 Troy Hills Road
Whippany, NJ 07981
(201) 887-0400
(Phonographs, Bill/Coin Changers, Cigarette Machines)

SAMPO CORPORATION OF AMERICA 2018
1050 Arthur Avenue
Elk Grove Village, IL 60007
(312) 364-6900
(13" and 19" Color Game Monitor Chessis)

SCAN COIN, INC. 114
201 Elden Street
Herndon, VA 22070
(703) 471-6510
(Coin/Token Counting and Sorting Machines; both portable and stationary models)

SEGA-GREMLIN INDUSTRIES 611, 613, 615, 614, 711, 808, 810, 812, 814
16250 Technology Drive 616, 618, 706, 708, 709, 710,
San Diego, CA 92127
(714) 485-0910
(Coin-Operated Video Games)

SKEE-BALL, INC. 301
8th & Maple Street
Lansdale, PA 19446
(215) 362-0300
(Skee Ball Alleys)

S.M.S. MANUFACTURING CORPORATION 2100, 2101
3 Broadway/P.O. Box 1872
Pt. Pleasant Beech, NJ 08742
(201) 295-2777
(Video Card Games including Draw Poker, Joker Poker, Hi-Lo Joker Poker, Bonus 21 end Super Domino. Video Game Conversion Kits and Complete Games)

STAMBOULI BROTHERS 1, 2, 3, 4
102 Av. Jean Jaures
Pantin 93500
France
33-1 843 43 00
(Karateco Cabinets and PCB Boerds/Gambling Machines)

STANDARD CHANGE MAKERS, INC. 116, 118
422 East New York Street
Indianapolis, IN 46202
(317) 639-3423
(Hopper Load Computer $1 and $5 Bill Changers)

STATUS GAME CORPORATION 2110
17 Culbro Drive
W. Hartford, CT 06110
(203) 278-1397
(Video Amusement Games, Video Lottery and Gaming Equipment)

STERN ELECTONICS, INC. 1121, 1123, 1125, 1127

700 Chase 1129, 1131, 1214, 1216,
Elk Grove Village, IL 60007 1218, 1220, 1222, 1224
(312) 981-9600
(Coin-Operated Electronic Machines)

SUZO TRADING COMPANY 5
Pieter De Hoochstraat 40
Rotterdam, The Netherlands 3024 CS
10-766399
(Spare parts for Coin-Operated Machines)

TAGO ELECTRONICS 413, 512
1909 S. Great Southwest Parkway
Grand Prairie, TX 75051
(214) 641-5822
(Coin-Op Video Games available as Conventionel Upright or as Conversion Kit)

TAITO AMERICA CORPORATION 105, 107, 109, 111, 113, 204, 206, 208, 210, 212
1256 Estes Avenue
Elk Grove, IL 60007
(312) 981-1000
(Video Games - Uprights, Trimlines, Cocktail Tables)

TEHKAN INTERNATIONAL CORPORATION 2001
2-1-13 Azumabashi Sumida-Ku
Tokyo 103 Japan
03-624-3106
(Original T.V. Games-Swimmer)

THIRD WAVE ELECTRONICS COMPANY, INC. 1232
4021 N.E. 5th Terrace
Ft. Lauderdale, FL 33334
(305) 564-0521
(Electronic Coin Acceptor)

THOMAS AUTOMATICS, INC. 1904, 1906, 1908, 1910
3310 Woodward Avenue
Santa Clara, CA 95050
(408) 748-7602

TOMMY LIFT GATE MANUFACTURING COMPANY 1136
P.O. Box 8, Bus Brown Drive
Woodbine, IA 51579
(712) 647-2050
(Hydraulic Lift Gates for mini pickups up to 1 ton trucks for loading and unloading coin machines)

ULTRA LIFT CORPORATION 2000, 2002
1040 The Alameda
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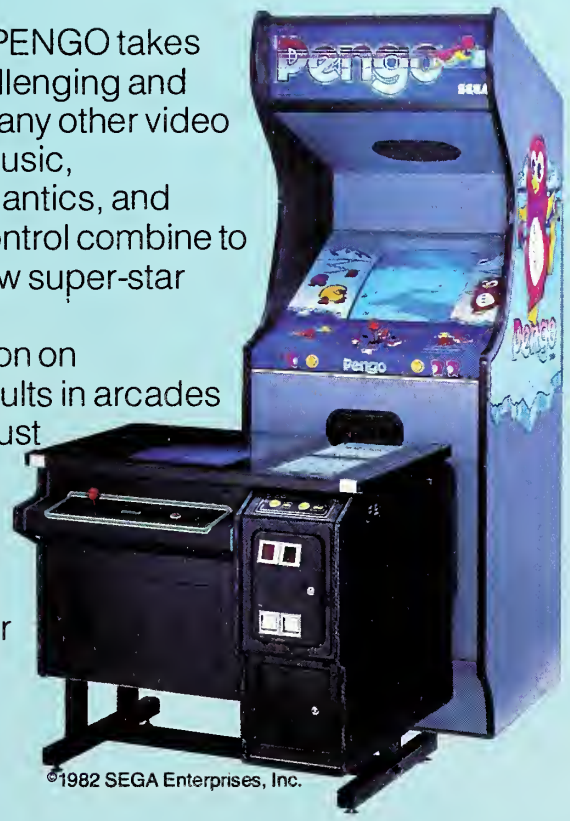

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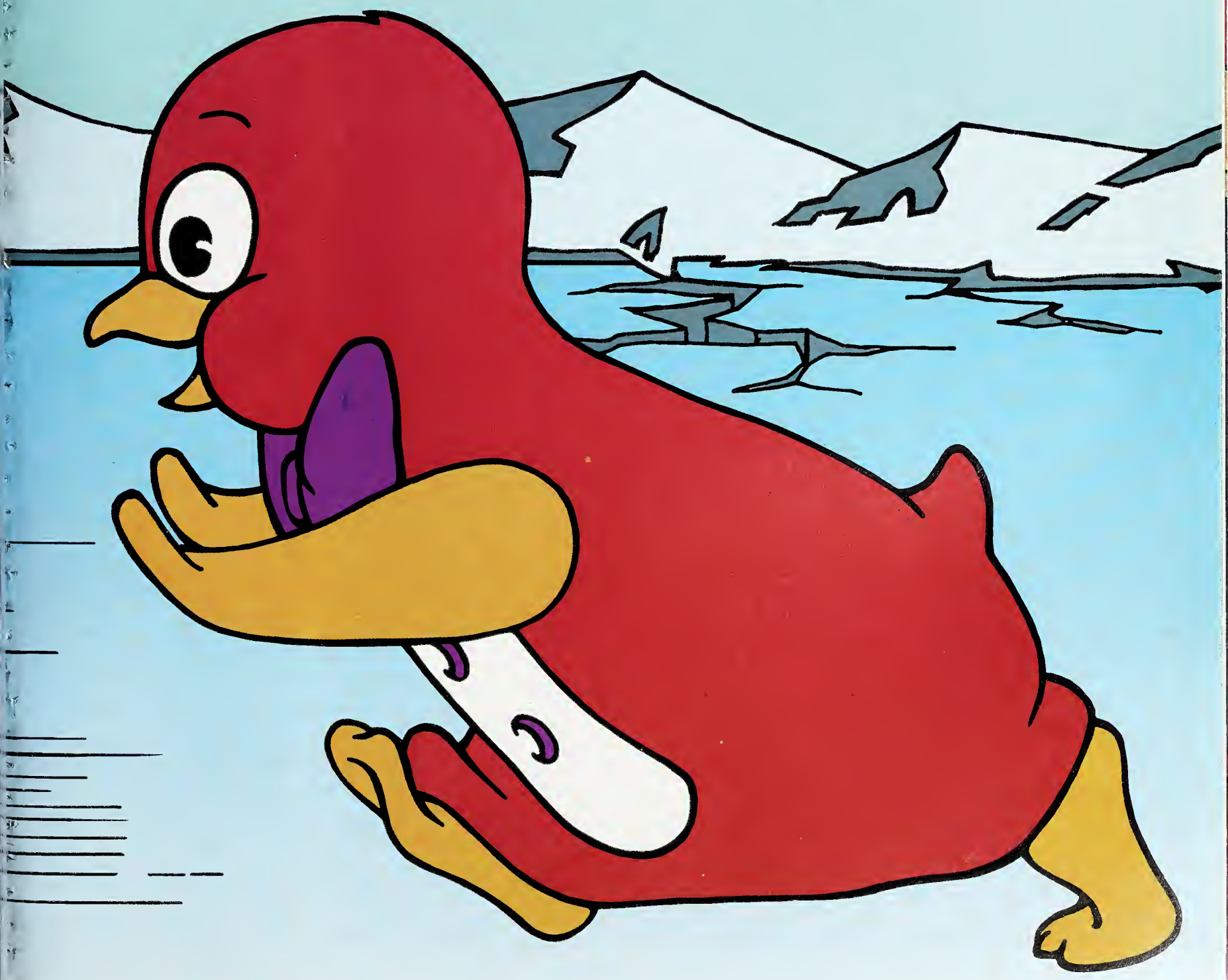

"Operators today are very conscientious of the income produced per machine."

When all is said and done, AMOA Expo '82 should rank as the association's most successful show to date. While much of the euphoria surrounding this year's International Exposition of Games and Music has to do with the site of the convention — Chicago's magnificent Hyatt Regency, with triple the exhibit space of last year's show — the 1982 edition stands out for a number of other reasons as well. Perhaps most significant is the fact that for the first time there will be an exhibit sponsored by a foreign government, the United Kingdom.

The British exhibit underscores Expo's importance as the premier international showcase for new music and games equipment, according to AMOA executive vice president Leo Droste. Comparing AMOA to the other two major international shows, Japan's JAA and England's ATE, Droste says, "Our show is different in that the manufacturers exhibit their equipment, in addition to the distributors, which is just the opposite of the other shows where the distributors — not necessarily the manufacturers of the equipment — do the exhibiting. The factories also bring a number of their service technicians to our show. I think this is what makes AMOA unique."

The record-setting attendance for Expo '81 of approximately 11,000 represented a 45% increase over the previous year's total. What kind of turnout does Droste expect for this year's show? "We don't expect a 45% increase this year," he says, "but based on our advance registration it looks like we can anticipate between 10,000 and 11,000."

This year's show is Droste's second as the association's administrative head, and he points with pride to the fact that the number of educational seminars has tripled in 1982. "We've added another day prior to the opening of exhibits that will be devoted entirely to seminars," Droste explains. "We have eight seminars scheduled for Wednesday, Nov. 17, covering such topics as depreciation, computers, executive stress and location cost analysis, in addition to the annual state association meeting and a number of factory-sponsored repair clinics."

Another highlight of Expo '82 is the annual awards banquet and show, during which the association presents its Juke Box Awards honoring the highest earning juke box singles of the past year. In addition, for the first time AMOA will also honor the most popular music and games equipment this year. According to Droste, the association recently received notification from Washington, D.C. that its copyright for the Juke Box Awards has been approved. "We will probably file for a similar service mark for our games awards," Droste says.

On a more serious note, Droste says AMOA will continue its efforts to overturn the Copyright Royalty Tribunal's scheduled fee increases for juke box licenses, despite losing an appeal for a hearing on the issue before the U.S. Supreme Court. "Our Government Relations Committee is working with our law firm on this matter and even though we have exhausted our legal means, it does not mean that the door is closed," Droste points out. "We will be introducing our legislative program at the convention, and it will require going to Congress for a change in the law."

A major focus of last year's Expo was the introduction of an industrywide public relations program, which Droste says was completed this past summer with funding provided by AMOA, AGMA (Amusement Games Manufacturers Assn.) and AVMDA (Amusement and Vending Machine Distributors Assn.). The program produced a public relations manual that was distributed to operators, as well as a question-and-answer brochure aimed at public officials and civic groups that clears up "some of the myths that people have about amusement games," according to Droste.

In sum, Droste notes that operators have had to make dramatic changes in the way they conduct their businesses as a result of such factors as the continuing economic slump in the U.S. and increased competition from other leisure industries. "The industry today is quite different from what it was five years ago," he says, citing high interest rates, rising equipment costs and unrealistic location demands as some of the major obstacles facing operators today. "Therefore, operators have had to adjust their business practices accordingly. They have become very conscientious of the income produced per machine and per location."

Wall Street Remains Bullish On Coin Machine Industry

by Alan Sutton

LOS ANGELES — Despite a slowdown in collections due to the recession and stiff competition from other leisure activities — most notably an unprecedented series of blockbuster movies this summer — the overall health of the amusement games industry is good, and revenues should pick up once the long-awaited economic recovery is underway.

That's the opinion of two stock analysts who closely follow the coin machine industry. The analysts, Rick Little and Mike Mueller of San Francisco-based Montgomery Securities, agree that Wall Street is finally convinced video games are here to stay.

Acknowledging that the amusement games industry was misunderstood by the financial community, Little says, "Wall Street jumped on the big explosion in earnings and the stocks (of publicly held companies like Bally and Warner Communications, parent of Atari) did very well. Then people became afraid of market saturation, thinking they (video games) were a fad, and the companies continued to do beautifully but Wall Street became nervous. Now it appears that video games are not a fad, and I think you'll see renewed growth as soon as we have a little stronger economy."

The dismal state of the economy notwithstanding, Little contends that the amusement games business has fared better than most leisure industries. "The sales of home games haven't been affected at all," he says. "The arcades, on the other hand, have been affected slightly by a couple of big movies this summer. But the typical case is that the video games draw business away from other industries."

'Here To Stay'

"I believe the business is here to stay," says Mueller, pointing out that the drop in collections in the second half of this year is not as big as the decline during the similar period a year ago, "although I wouldn't look for a lot of growth next year."

Both men said the proliferation of home games has not had a significant impact on coin-op collections. "There are still many people who either can't afford a video game system or can't afford the upkeep of cartridges," according to Little. "Also, the arcade game is fully exploited before it's brought to the home, and if you want to play the new exciting game, you still have to go to the arcades. I think for these reasons there's still a lot of life left in arcades." Adds Mueller: "Arcades are part of a larger social phenomenon — people are there to have fun, meet other people, not just play games."

Is the market for video games saturated? It depends on the type of location, according to Mueller. "If you're talking about street locations, there might be too many games out there," he says. "I think that's why some of the manufacturers have had problems in the past year. They've come out with some good games, but they were not particularly well suited to street locations.

"You probably won't sell more than 30,000 units to arcades," he continues, "so for a game to be a real big winner, like Pac-Man, you have to sell a lot more than what the arcades can handle; you really have to sell to the street operators. Ms. Pac-Man, for instance, sold approximately 110,000 units — over to two-thirds of those went to street locations.

"What people are finding out is that they can't go out and buy a video game and make a ton of money — which is what they thought they could not long ago. But good operators will continue to do well. They've set up elaborate models to figure out when to replace machines, how long machines last, etc. There is a definite art to this; you have to know how to rotate the games when income starts to fall off. Also, the professional operators have the capital to buy the hit games."

The analysts concluded that the coin machine industry's future depends on the development of new and exciting games. "It's a little like the record business: a hot game draws the crowds in, and then when they realize the lines are too long and they can't play the game they wanted, they start playing something else," says Little.

"There's still a lot of technology that can be applied to video games," Mueller maintains. "When that happens, you will see some more growth in the industry, certainly a resurgence."

Economic, Legislative Issues To Be Examined At 1982 AMOA Exposition

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and Music to share their experiences, celebrate their victories and hopefully resolve their problems during what appears to be the biggest convocation of game and music operators ever held. With the phenomenal growth of the coin-machine business in 1982, it seems only logical that this week's gathering at the AMOA Expo in Chicago, Nov. 18-20, features the most expansive format in its history, including an extensive education program, a record number of exhibitors and display booths and probably more registrants than in any previous year.

Among the many firsts taking place this year at the AMOA Expo are the just-established "Games Awards," which will honor the most played video, pinball and other games; an expanded series of education seminars; and a new locale for the event — the Hyatt Regency. Two floors of the Hyatt will house 439 exhibit booths booked by 165 exhibitors representing the top names of the coin-op machine industry, as well as a wide array of accessory and service firms.

Seminars this year focus on three main areas: repair of machines, cost-efficiency for coin-op businessmen and public relations strategies. A number of other topics will be discussed during the educational program including copyright infringement, arcade management and how to deal with executive stress, in addition to the issues raised at the general session and annual meeting. While not listed on the official AMOA agenda, it's likely that subjects such as saturation of the video game market, jukebox license fee increases and new trends like "convert-a-games" will be bandied about the convention floor during Nov. 18-20.

The highlights of the AMOA formal agenda are as follows:

Wednesday, Nov. 17, the day before the official Expo opens, gives technicians a chance to bone up on their pinball wizardry with a seminar titled "How to Repair Gottlieb Pinball Games." Later that morning, Charles C. Ross of Innovative Management is slated to discuss depreciation and the Accelerated Cost Recovery System (ACRS) as it applies to the coin-machine trade. Also scheduled for that morning is a three-part presentation on the viability of computers for routework by Robert Baker (Melo-Tone Vending, Inc., Massachusetts), Manley Lawson (Lawson

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Spotlight On Education At Expo '82

(continued from page 40)

productively.

Of special note this year to State Association Officers is the Wednesday program, "The Law And Associations" presented by Jonathan T. Howe and Robert C. Schuckman of Jenner & Block.

The Exposition ends with the Saturday night Banquet and Stage Show — and what a finale it is! Not only will the 19th Annual AMOA 'JB' Awards be presented but this year they will be joined by the first Annual AMOA Games Awards.

Country Western Legend Eddy Arnold headlines the stage show, which will also feature the Harmonicats and the vocal styling of Jeanne Steele, who will charm you with everything from Broadway to Bacharach. Reservations are going to be a must, so make sure to get your tickets early.

On behalf of the Officers and Directors, we want to thank the operators, distributors, exhibitors and associate members for making the AMOA Exposition our industry's premier showing of games and music. . ."Our Industry's Bottom Line."

Garland Garrett, Sr.
Ed Schultz
Co-Chairmen, Expo '82

1982 Jukebox/Games Route Survey

(This survey was compiled from questionnaires sent to operating companies coast to coast. It is indicative of operating trends throughout the country but is in no way an absolute method of measuring these trends. This feature cannot be reproduced in any way without the expressed permission of the editors of **Cash Box***).*

Cash Box surveyed operators from throughout the nation to assemble the data for this year's survey. Of those who responded, 60% operate routes with over 100 locations; 35% have between 50-100 locations; and 5% have under 50 locations. A number of new questions were incorporated into the 1982 survey format, in line with the current operating environment and the state of the economy. Following are the results of our survey.

EARNINGS

Estimated weekly gross on the following music and games equipment was reported as:

		1981
Pool tables	$53	$63
Pinball games	33	50
Video games	71	100
Cocktail tables	59	88
Shuffle alleys	22	35
Shuffleboard	22	15
Soccer tables	15	15
Puck hockey tables	24	—
Jukeboxes	38	51

Last year's figures are included for comparison purposes. With respect to phonograph collections for 1982, 45% of the responding operators reported them to be less than last year; 30% said they were with the same, with 25% reporting an increase. On the subject of games collections, 60% of operators queried reported them to be less than last year; 25% reported an increase over last year and 15% said collections were the same as in '81.

New Equipment Purchases

Selectivity in buying was dramatically evident in this year's poll, the primary beneficiary being video games. 35% of the responding operators said they bought more videos this year; 40% reported purchasing the same amount as they did last year and 25% said they bought less. This averaged out to about 111 new units per operating company. Purchases of new pinball machines averaged out to about 10 per operating company; with 80% buying less than they bought in '81; 15% buying the same amount as last year and 5% reporting no purchases of new pinball machines. Jukeboxes were also victims of the selective buying practice, 55% of the operators polled reported buying less than they did last year; 15% bought more; 5% said they purchased the same number as they did in '81 and 25% admitted to buying no new jukeboxes. This averaged out to about seven new jukebox purchases per operating company.

Our survey also revealed that "hit syndrome" buying was most prevalent this year, to the tune of 80% reporting they limited their buying strictly to the hit machines. Only 20% reported otherwise.

"How do you determine which new games to buy?" was another question we asked. 70% rely on advance test reports, 25% follow the suggestions of their distributors, and 5% apply personal judgment and self-test methods in the selection of new equipment.

The state of the economy, the higher cost of new equipment, increased overhead, and fierce competition for locations have altered operators' buying habits, according to our survey. 85% of the operators "think twice" before they buy. The reasons given include "higher equipment costs/lower collections," "saturation of the market," "faster depreciation," "not enough return on investment," "high interest rates," "gearing down on videos" and "decreased opportunities for expansion," to list a few. Our survey revealed the following, with respect to how long various types of equipment are kept on the route:

Pinball machines	3-5 years
Video games	1-3 years
Cocktail tables	1-3 years
Shuffle alleys	7-10 years
Pool tables	4-10 years
Jukeboxes	6-10 years

In each of the above classifications a few operators reported that they keep equipment on the route for the "life" of the product. 25% said they apply this method with pool tables and jukeboxes, particularly, and 10% apply it

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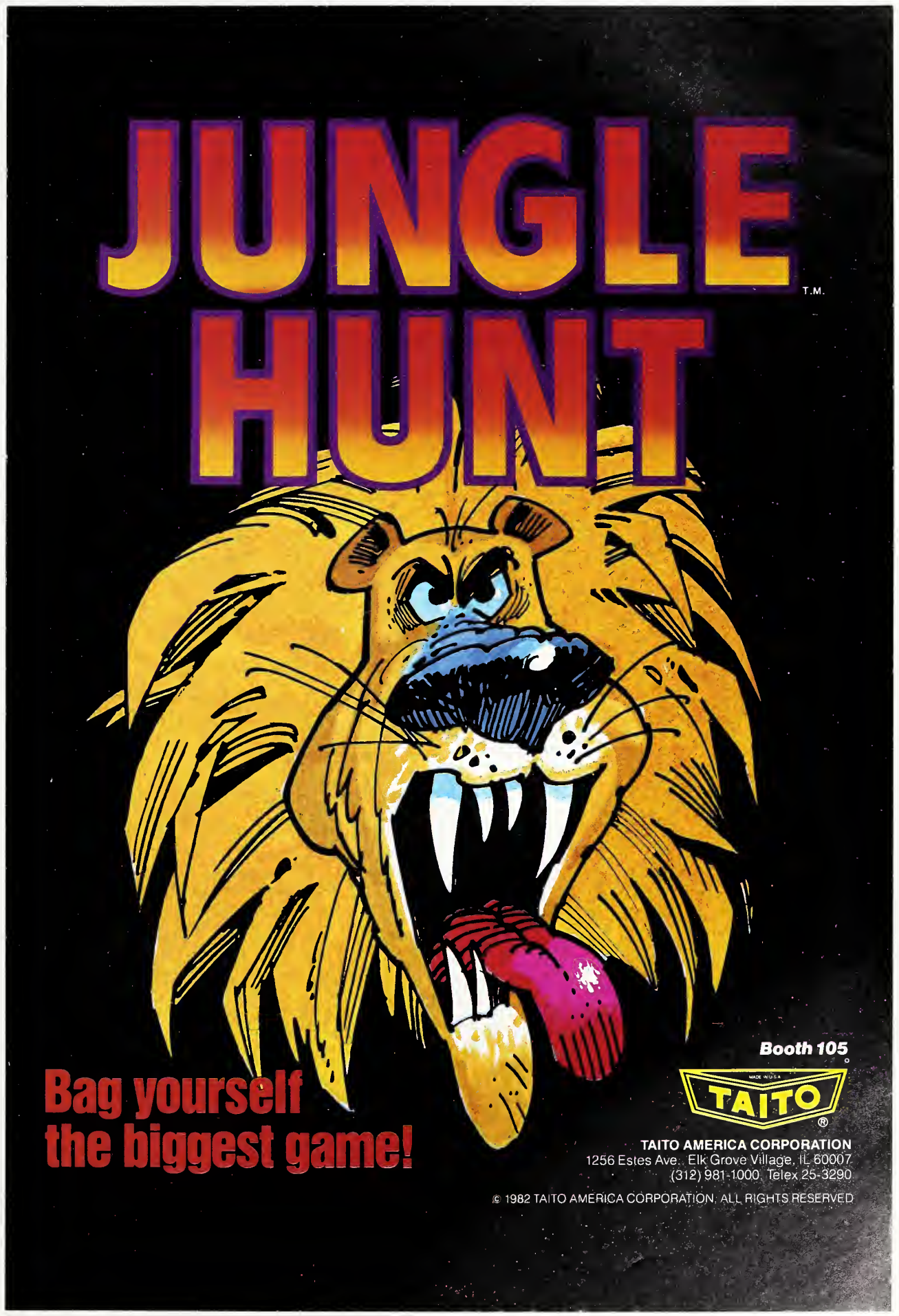

"What we are doing today is correcting the mistakes of the past 12 months."

Sitting in his immaculate Los Angeles office, Ira Bettelman says, "This year has really been two different animals. What happened in January and February is light years away from what is occurring now." The executive vice president of C.A. Robinson Co. and president of the Amusement and Vending Machine Distributors Assn. (AVMDA) was reflecting back on what kind of year 1982 has been for the nation's coin-operated amusement game distributors. In a word, "trying." With collections slipping due to increased competition and an unprecedented number of machines on location, operators have become much more selective in their equipment purchases, which means that distributors' sales volumes are down. And to make matters worse, the mistakes in judgement that distributors made during the boom period of the past couple of years are coming back to haunt them.

"The problems we are having collecting money, the business failures and so on are the result of transactions that occurred 8, 10, or 12 months ago," Bettelman continues. "The tendency to 'leave the barn door open' — offering extended credit terms, requiring minimum down payments, accepting poor credit risks — caused the problems we are all fighting now. In effect, what we are doing today is correcting the mistakes of the past 12 months."

It's understandable that distributors may have been overly optimistic in their sales projections for this year. After all, the period from 1978-81 saw the industry expand at a phenomenal rate; previous revenue and earnings records were surpassed as a matter of routine; and new operators flocked to the industry in droves, hoping to cash in on the multi-billion-dollar bonanza heralded in numerous magazine and newspaper articles. "The industry expanded too rapidly in too short a time," Bettelman maintains. "It was beyond what any of us were able to handle."

Now many in the industry, Bettelman included, believe the market has shifted from an expansion mode, in which operators were scrambling for any new game, to a replacement mode, where they carefully scrutinize each purchase. "Today the characteristic sale is to an operator looking to upgrade (the games on) a location," Bettelman points out. "This has put certain parameters on how we market games. When the market was expanding and operators were buying equipment to put into new locations, the games didn't have to be better than ones that were already in place. But the criterion is different when an operator is looking to upgrade a location; he has to purchase a machine that is significantly better than the one he is taking out.

"In the expansion mode, equipment was purchased in greater depth — second, third, even fourth tier games sold well. Today it is only the first and second tier games that are selling."

An industry in transition can no longer afford to indulge in "business as usual," according to Bettelman. "Bad habits don't disappear overnight," he says, "and it will take a long time and a diligent effort on behalf of operators, manufacturers and distributors to get back to where we were in 1979 and 1980. The philosophy of 'plug a machine in, come back a week later and collect the money' is a regression this industry cannot afford.

"What happened to the days when an operator really knew his locations, knew the names of the people he was doing business with, and the location owners knew exactly who to call for service — the days when the operator worked his routine, promoted it, held tournaments? I think we've lost a generation of operators.

"Today we're caught in a vicious circle. Operators don't want to buy new games because collections are falling; distributors are reluctant to stock anything but hit games; yet the manufacturers keep cranking out every variety of game to keep the factories running and to pay the designers until they come up with the next hit game."

But these problems are not insurmountable, Bettelman says — if the various segments of the industry recognize that times have changed. "As a first step on the way to a solution, everybody involved in this industry has to realize that today business cannot be conducted as usual. Too many things have changed. The ability of the manufacturers to produce a wide variety of games in huge numbers, the tightening of credit requirements by distributors and the reduced collections for operators no longer allow us to continue what we have been doing for the past two years. A change has to come — on all levels."

Former AMOA Presidents Note Slowdown In Video Collections

by Jeffrey Ressner

LOS ANGELES — On the eve of the coin machine industry's most important trade show of the year, four past presidents of the Amusement and Music Operators Assn. (AMOA) feel the video game phenomenon may be winding down due to the economy, saturation of the marketplace and the lack of new and innovative equipment over the past few months.

"Unless something revolutionary happens with video games, I think they're on their way out," says Don Van Brackel of Defiance, Ohio's A. Van Brackel and Sons, Inc., who served as head of the AMOA in 1977-78. "The bubble has burst, so to speak. The market is completely saturated and people aren't playing the video games like they did. I started noticing this three months ago and it's getting progressively worse . . . Our videos are down 50% since last year at this time. I've been around this business for most of my life and when I came in bingo games were big, now they're gone. I've seen pinball come and go, along with bowling machines and foosball. I've seen video games come, and now they're going. It's nothing new."

Norman Pink, president of the trade group in 1980-81 and operator of Minneapolis, Minn.'s Advance-Carter Co., concurs with Van Brackel about the state of video amusements. "Whether it's because of the downturn in the economy, the over-saturation of games and locations, or whatever, we've seen a decrease in the use of video games," he said. "However, in the last six weeks we've also started to see a resurgence of interest in pinball, about 15% over last year at this time."

Change Of Heart

Surprisingly, many of the past presidents feel the best way to counter the decline in video collections and the high cost of new machines may lie in an idea that was dismissed as unacceptable and even sneered at a little over a year ago — the "convert-a-game" concept, wherein outmoded game units could be fitted with new circuit boards and cabinet graphics to make an entirely new game.

Robert E. Nims, AMOA president in 1979-80 and operator of the New Orleans, La.-based Lucky Coin Machine Co., said, "I feel that the cost of a new game is prohibitive and ops can't afford to buy them. The convert-a-game approach was taken a year ago by Sega/Gremlin and it was premature then. Data East, the Japanese game firm, took that approach two years ago and it was really premature at that time. But 1983 will be the year operators are going to have to be able to use the products they bought and were unable to collect enough money to pay for.

"The only way operators will be able to use the games is to convert them legally; the only way they can do that is with manufacturers providing them with kits. The saturation is here and manufacturers will have to take a hard look at that end of the industry. If the manufacturers don't provide operators with the means to convert these games, the operator is going to have to convert them himself."

Cape Fair Music Co., Inc.'s Garland B. Garrett, Sr., president of AMOA in 1976-77, agrees with his fellow ops, noting, "All locations aren't top money earners even with the top games. Operators must be sure the machine he buys will give him a good return on his investment, and I think the future of the video game industry depends on how many new games the manufacturers come out with. Some of the games can be converted with kits and different things like that to make what appears to be a new game. That's something that'll have to be looked at very closely down the road. I think we'll have to go that way."

Several of the past presidents also believe that adverse publicity as a result of the video game explosion may have hurt the industry, causing many parents to forbid their children to play vids as well as prompt a number of areas to place restrictive legislation and licensing fee hikes on the games.

According to Pink, "The slowdown of our national economy and then the glaring reports of the great volume of dollars the video games purportedly were taking in created a sense of anxiety in the general public as to why this industry was having a field day when everyone else was suffering. People in government who

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Economic, Legislative Issues To Be Examined At 1982 AMOA Exposition

(continued from page 48)

Music Co., Florida) and Dock Ringo (Wallace Dist. Co., Texas).

In the afternoon, Innovative Management's Ross will speak on "Location Cost Analysis and Decision Making: A Profit Center Concept for Machines and Locations." Technicians desiring insight into Sega game equipment are invited to attend an afternoon session featuring Robert L. Klinefelter, Customer Service Manager of Sega, who will go over the various components of his company's game systems. A panel discussion/presentation during the State Association Meeting late in the afternoon will be moderated by Russell Mawdsley (Russell Hall, Inc., Massachusetts) and include a segment by Jonathan T. Howe and Robert C. Schuckman of Jenner & Block on the topic of the Law and Associations.

Thursday, Nov. 18, kicks off the official opening of the Expo with a keynote speech by Tom Connellan, director of The Achievement Institute, addressing the subject "People, Productivity and Profit," and an operator panel led by AMOA past president John Estridge on "How State/Local Associations Can Productively Address Their Problems." During this panel discussion, Richard George (president of the Ohio Music and Amusements Assn.), Norman Pink (past president of the Music Operators of Minnesota) and Michael Lester (president of the Maryland Amusement Operators's Assn.) will review the sundry methods state and local groups can utilize to overcome business barriers.

The Friday, Nov. 19 seminars begin early with Innovative Management's Ross analyzing "Return on Investment and Business Profitability" and offering tips on how to improve a business' bottom line. A comprehensive lecture on "Family Oriented Amusement Centers" will be given by Barry Kane, director of Amusement Center Operations for Minneapolis' Advance Carter Co., who is slated to discuss cash control, hiring staff, training programs, choosing a proper game mix and game room layout. A class in "Pac-Man and Ms. Pac-Man Board Repair" will be taught by Robert Norton, assistant service manager and field technician of Bally/Midway, in the morning running concurrent with the other two programs.

Saturday, Nov. 20, the final day of the Expo, starts with a seminar covering "Game

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1982 Jukebox/Games Route Survey

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with shuffle alleys.

Location Commissions

Operators are obviously taking a second look at the traditional, longstanding 50/50 location commission and are starting to apply a split that is more in line with their increased business expenses, according to our survey. 70% reported they are still utilizing the 50/50 split but not necessarily on an exclusive basis; a good 50% said they are applying 60/40 (operator's favor) on portions of their route or with specific types of equipment. Here are some of the arrangements that were mentioned: 60/40 on jukeboxes with 50/50 on games; 60/40 on videos only and 50/50 on music; 50/50 with $30 minimums; $50 minimum on videos, and one operator reported he is cautiously making the conversion and currently employing a 45/55 split.

PHONOGRAPHS

Weekly Record Purchases

Our pool revealed that operators purchase new records at the rate of two to three per machines per week. Depending upon the number of jukeboxes on the route this figure could range from a total of 100 to 3000 or more on a weekly basis, which serves to emphasize the operator's significance in the singles market.

In programming their jukeboxes 70% of the operators polled said they personally select the singles for their machines; 20% rely on a staff programmer for this chore; 5% on the routeman and 5% on the suggestions of their one-stop. This is a departure from last year's survey when the majority of operators reported that they depend upon their routemen for selecting their jukebox singles.

We asked operators to list, in order of importance, the sources they consider to be most useful in selecting new records. Here are the findings:

1. Trade Magazines
2. One-stops
3. Location Requests
4. Personal selection by route personnel
5. Local radio station charts

The lineup varies a bit from last year in that location requests, (tied for the #1 position in '81) dropped down by two positions and personal selection by route personnel dropped to #4 from #2 last year.

When asked if they lease jukeboxes to locations, 70% of the responding operators said they did not. Of the 30% who said they lease the machines, the financial arrangements noted ranged from $20 to $40 on a weekly basis; and from $35 to $175 on a monthly basis.

This year's survey revealed a very noticeable change in the pricing structure on jukeboxes. In 1981 only 45% said they used straight quarter play on jukeboxes (55% were still using 2/25¢). This year, 75% reported that their jukeboxes are priced at straight quarter play; with only 15% employing 2/25¢. The most frequently mentioned alternative this year was 1-3-7 (1/25¢, 3/50¢, 7/$1).

GAMES

Play Pricing

Straight quarter play seems to be the predominant pricing on pingames, with 85% of the operators reporting it in use exclusively (as opposed to 75% in '81); 10% are still using 2/25¢; and 5% said they are using 50¢ play but only on new videos and pins; 50¢ pricing on pool tables was reported by 75% of the responding operators, with 20% reporting straight quarter play and 5% reporting 35¢ play.

The subject of 50¢ play pricing drew mixed reactions from the operators we polled. Only 35% said they approved of it; 55% are against it and 10% undecided; the reasons given: "too high priced for today's market," "it only works on pool tables," "we must have the right games to justify it," "there's not enough cooperation among operators to really put it over," "we can only use it on 'top' pieces." On the other hand, when asked "Do you operate any games on 50¢ play?" 70% replied "yes" (as opposed to 25% in '81); the product most frequently mentioned in this pricing category being pool tables. 25% of the responding operators, however, said they have been successfully using 50¢ play on videos; 10% have used it on pins.

Compact Cabinet Games

In 1981, we first approached the subject of

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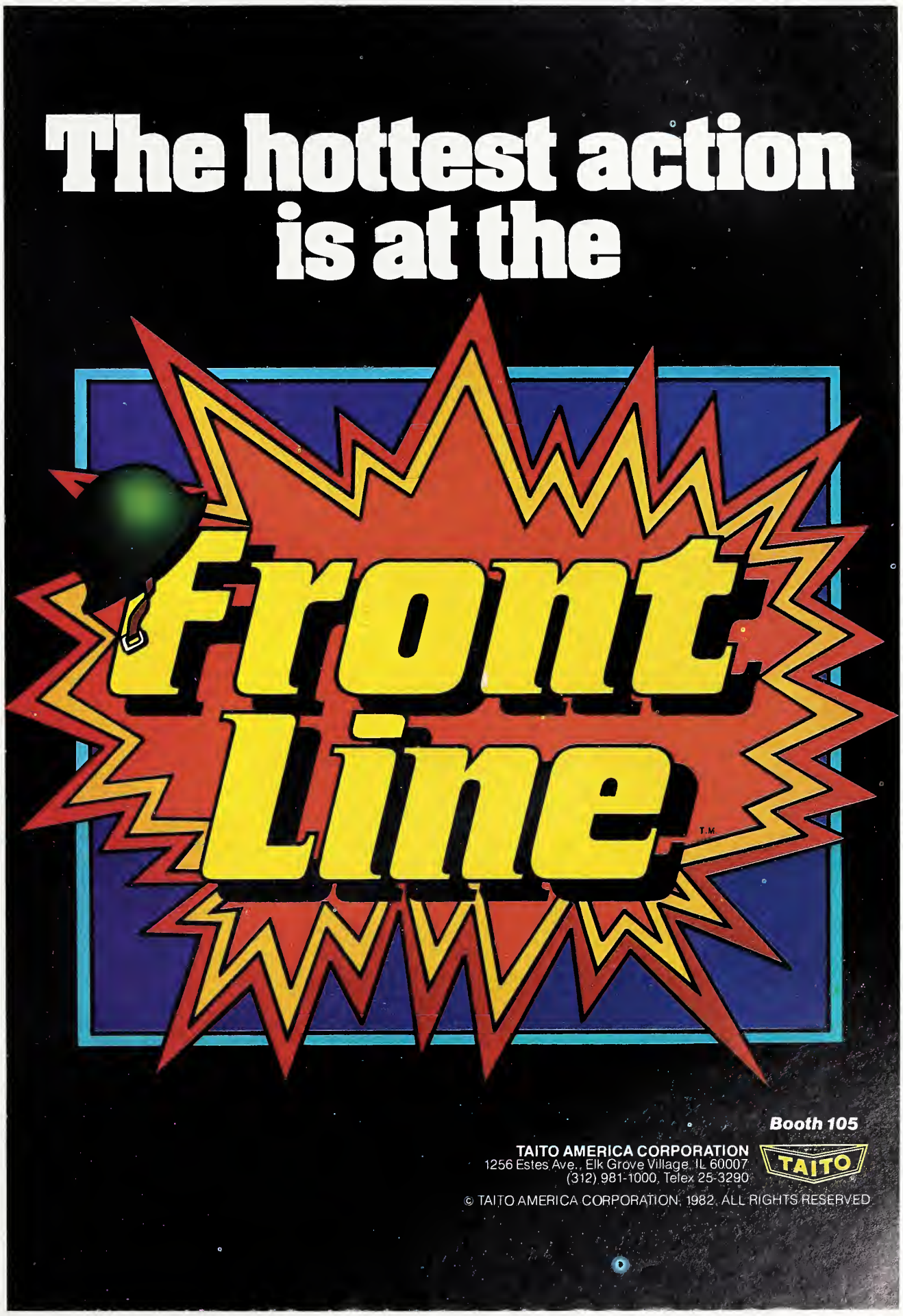

"We must defend ourselves from those who would do harm to our existence."

Although it's only been in existence for a little over a year and a half, the Amusement Game Manufacturer's Assn. (AGMA) is currently recognized as one of the major forces working for the common good of gamemakers, representing them in legislative battles, providing valuable public relations assistance and confronting problems such as copyright infringement. Discussing goals and policies of AGMA recently with **Cash Box**, trade organization president Joe Robbins pointed out that the new group has already made great strides in addressing the various problems faced by the manufacturers of coin-operated game equipment.

AGMA was conceived back in February, 1981, when an FCC regulation assigning video games from class A to class B threatened the amusement industry. "It was very, very difficult to comply with," says Robbins, "and we had to get a stay of execution and convince them we should be in class A, which we finally did."

Robbins believes that the association's relocation of its headquarters in June last year from Chicago to Alexandria, Va. near the nation's capital was important in solving the FCC problem. "We determined most major trade organizations are located in Washington, D.C. or the surrounding area, and we'd be in a better position there to relate to national affairs. Having the office near Washington was helpful in monitoring and resolving the FCC issue, and it also helps us get a better handle on the legislation that's happening all over the country. That's the place to go if you're a national organization."

Another matter leading to the birth of AGMA concerned the copyright infringement issue. "We're very deeply concerned with the copies and illegal games being shipped into the country and manufactured here," reports Robbins. "This hurts everybody from the operator all the way up to the manufacturer. We're very actively engaged in developing programs to curb the copiers, using our own legal means and the individual manufacturers' efforts."

Copyright infringement was one of the hottest topics of conversation at AGMA's recent board meeting. In addition to discussing the trade group's budget, a bid to get the universal Underwriter's Laboratory (UL) seal of approval on video game machines, and other topics, attendees were addressed by a prominent member of the FBI and the director of the Motion Picture Copyright Division on the subject of counterfeiting. Says Robbins, "The motion picture people have an organization in place with permanent investigators and offices. Some of the video game companies are owned by conglomerates and/or multi-national corporations also involved with movies, vis a vis Warners, Columbia Pictures, Paramount Pictures (a division of Gulf & Western, which also owns Sega), so there's a definite connection in that area of cooperation. We're developing programs in conjunction with both the FBI and the Motion Picture Copyright Division to further the cause against copiers."

Besides the issues of copyright infringement and FCC reclassifications, Robbins sees the industry's greatest struggle as the fight against restrictive legislation and maintaining effective public relations. He reports that all of AGMA's members (including 18 factories and approximately 31 associate members) are actively involved in programs to present an accurate image to the public regarding video games and contest governmental interference on the local, state and national levels.

"The biggest problems we face today are those concerning image and local legislation, which we didn't have to this degree when we organized," Robbins says. "The manufacturers, distributors and operators have to work together and not splinter because together we can present a very strong approach.

"We've worked very closely with the distributor association and established a working relationship with AMOA, and today there's an informal committee of the three executive directors working together. We've developed an interim manual for the use of operators and their attorneys in helping to combat regulatory problems. Then, in conjunction with David Edelman's public relations firm, the AMOA and the distributors, we developed a manual which has had a tremendous reception.

"Overall, I think the progress we've made hasn't been too bad when you consider we're only a year-and-a-half old," Robbins concludes. "We've done a lot in a very short time. I see the organization working in conjunction with the other two groups to present a very strong front and the correct image of who we are and where we are going to the public, as well as being ever alert to defend ourselves from those who would do harm to our existence."

Economic Legislative Issues At Expo

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Copyright: Its Effect On You and the Industry," moderated by Wayne Hesch of A.H. Entertainers, Inc. Taking part in this important discussion will be Ronald J. Crouse (vice president/director of marketing, Williams Electronics, Inc.), Stanley W. Jarocki (vice president, marketing, Bally Midway) and James L. Maggee (an attorney for Nintendo). At the same time in another area of the Hyatt Regency, Don Van Brackel of Ohio's A. Van Brackel & Son's will host a discussion entitled "Operating a Successful Arcade — The Guidelines," featuring Lee Melchi (Jack F. Eiser Sales Co., Inc., Indiana) and Jack D. Kerner (Melo-Tone Vending, Inc., Massachusetts). This panel will enumerate the various ways arcades can develop high profits, maintain a good relationship with the community, reduce the chances of adverse legislation and keep the customers happy. Also planned for Saturday is a series of presentations by Atari regional service managers on "Video Test Equipment in the '80s," which is intended as an introduction for the beginning technician and a review for more experienced workers in the field.

CASH BOX INTERVIEW

Stan Jarocki: Expanded Player Base Is The Key To The Future

by Jeffrey Ressner

Stan Jarocki, vice president, marketing, at coin-op manufacturing giant Bally Midway, came back from a trip to Japan in 1979 and told his bosses he had seen a promising video game while visiting the Research and Development department of Namco. The machine was called "Puck-Man," and when Midway bought the rights to make and market the game in the U.S., neither Jarocki nor his peers had any idea the electronic marvel would become the phenomenon it is today. Both the company and Jarocki have enjoyed the success of other sensational games in the past, like the blockbuster "Space Invaders," and at present, including the first film tie-in vid, "Tron." But within the hearts of Midway and its marketing executive there's a special sentimental place for the little yellow dab with the pie-wedge mouth.

Although the relationship between Jarocki and his silicon-chip sire is all-encompassing, he also enjoys the warmth of his real family. He and his wife Diane have been married for over thirty years, and have raised five children together, including three daughters — Susan, Nancy and Cheryl — and twin sons Phil and Jim. Jim Jarocki works at Midway with his father, employed as advertising sales and promotion manager, while Susan is also in the video game business as manager of a game room.

Having worked in the coin-op machine industry for nearly three decades, starting with the Seeburg Corp. in 1955, then spending time at Electra Games in 1975 before moving to Midway two years later, Jarocki has a keen insight of the trade's past, present and future. **Cash Box** *spoke with him prior to this year's AMOA to get his perspective concerning the changes in the game arena.*

Stan Jarocki

Let's start by talking about the present. What do you see happening in the marketplace?

I'd agree with most people who say today there's a softness in the video games industry compared to what it was a year ago. There's no question about that. Operators are purchasing games that are only hits; we call it "the hit syndrome." But the present state of the industry is still good . . . For one to think that we have reached the peak and it's downhill from now is a pessimist's way of looking at it. I believe you'll see new innovations coming out from manufacturers. There's no way we as manufacturers will let this industry slip through our fingers.

How do you think technology will bring about these innovations?

We're constantly looking to develop new hardware systems that will take us much farther than we are today to create a new challenge for the player. We'll move more objects on the screen. At the AMOA show this year you'll probably see a laserdisc game introduced by Sega. We're always investigating new control pods to make the game more challenging. The straight joystick — up, down, right, left — is going to become boring for the player.

Besides "the hit syndrome," the issue of game saturation comes up frequently among operators.

As far as saturation is concerned, I think the industry will show that there were more gross dollars earned in 1982 in video games than in 1981, although the average income may be down. This year we didn't increase the player base as much as it should have been. As you increase the player base, you increase gross income, and as you increase gross income, you'll increase the average income on the pieces you put in. The complaint has been that the average income has dropped a little bit and that's why people are saying that the point of saturation has been reached. We've reached the point of saturation with the players that are out there today. You increase the player base and you'll overcome the saturation. And you do that by creating new ideas, games, concepts, interests and bring in a whole new player group as we did with Space Invaders, Pac-Man and Ms. Pac-Man.

What other issues do you feel are of vital importance?

I think there are three basic issues that could be very damaging. One is obviously the adverse legislation that would stifle or inhibit the industry. What I think has to be done is a greater effort by local operators and their local associations to fight this legislation. If it's nipped in the bud at the grass roots level, in nine out of ten cases the ordinances can be reversed and they can turn out to be very positive to the operator's side. The operators have to play a greater role in attending various community meetings and find out what's up and what's planned rather than worrying about it after its been introduced.

Second, is the issue of taxation. In all the years I've been in this business, it seems every time local communities look for additional dollars for their basic needs, they turn to the coin operated industry, whether it be the cigarette vending machines, food vending machines, the music operators or the game operators.

The third issue is the problem of the infringing games. There's no question we're going to continue the fight that we started over two years ago when the first copies of "Galaxian" came into the U.S. We set the precedents in all the federal district courts in the U.S. concerning the copyrightability of the audiovisual works of video games. We also took our fight to the International Trade Commission and two different complaints were successful in receiving permanent exclusion orders for all games that were similar to or infringed on the trademark for Galaxian and then Pac-Man.

What have been the major obstacles in pursuing copyright infringers?

You can copyright a printed circuit board, but, as it's been proved, the alleged infringers have been able to skirt the copyright by making the boards look different. They make two boards out of one board and move the various circuits to different places on the board. However, our thrust has not necessarily been on the board itself although we do copyright the board and the ROMS. Under the law we copyright the object code, and the source code. We copyright the audiovisual works —

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1982 Jukebox/Games Route Survey

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compact model games in our **Cash Box** poll, and learned that 75% of the operators surveyed were utilizing these cabinets (Cabaret, Mini Myte, Trimline, etc.) on their routes. This year, 90% of the responding operators said they are using the smaller sized games at straight quarter play exclusively, in such locations as convenience stores, pizza parlors, retail stores, ice cream parlors, grocery stores, hotels and various other locations with limited space; or, as one operator stated, "They fit anywhere but in a tavern."

Used Equipment

A reduction in used equipment purchases was evident in this year's survey (as it was last year and the year before that), with 45% reporting they made **no** purchases of used equipment; 45% reporting they purchased the same amount they did last year; and 10% stating they purchased less.

General Trade Information

When asked to report on new locations added to the route this year, 35% of the operators responded that new additions were "good" (as opposed to 75% last year), 55% reported they were "satisfactory;" 5% said they lost more than they gained and 5% said they added "none."

It was apparent, by our survey results, that operators are not too elated about all of the publicity the industry had been receiving; 85% feel that it has been more "harmful" than "beneficial" to the operator, with some stating it has "blown out of proportion" the earnings capacity of coin-operated video games and has been instrumental in bringing about increased license fees, taxes, unfair ordinances, etc. which affect the operator's livelihood. "Too much exposure attracts too many inexperienced part-timers into the business," said one operator; another noted "all this publicity has created market saturation and over-supply." Several operators felt that the publicity has made "monsters" out of the locations and has been feeding their dictatorial attitudes to the point where they are demanding specific pieces of equipment, whether they warrant it or not — much to the dismay of the operator. Of the 15% who said they welcomed mass media coverage, various positive reasons were given including the following: "good or bad, publicity can be turned to the operator's advantage," "it's up to us to try to gain by the tremendous amount of publicity our industry is getting," "remember this, publicity creates public awareness and what's wrong with that?"

Our survey posed the question, How do you manage to keep pace with inflation and operate profitably in today's economic environment? A great deal of frustration was reflected in the responses. Here are some of the comments: "Cut expenses to the bone and remove unprofitable machines and locations," "be very selective in what you buy," "improve your commission split to 60/40 and minimums," "rotate games more frequently and buy only the high earning pieces," "go for 50¢ play as well as selective purchasing and placement," "work like hell and keep expenses at a minimum."

Another new subject in this year's poll was the home video market and its effect on operators. 60% of those who responded expressed a positive attitude, stating that the popularity of home videos has been "helpful" to the operator in that it has expanded the player base to include more adult players and had been an inducement for those players who like to display their skills in public, 30% said the home market has had little or no effect on the operating business, particularly street locations, but could contribute to over-exposure of equipment; 10% were undecided.

The year's top three "highest earning pieces," according to our survey, are:

1. Ms. Pac-Man
2. Pac-Man
3. Donkey Kong/Centipede (tie)

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce; following are the rankings, which are the same as last year:

1. Bally Midway
2. Atari
3. Williams

Operators were asked their choice as the

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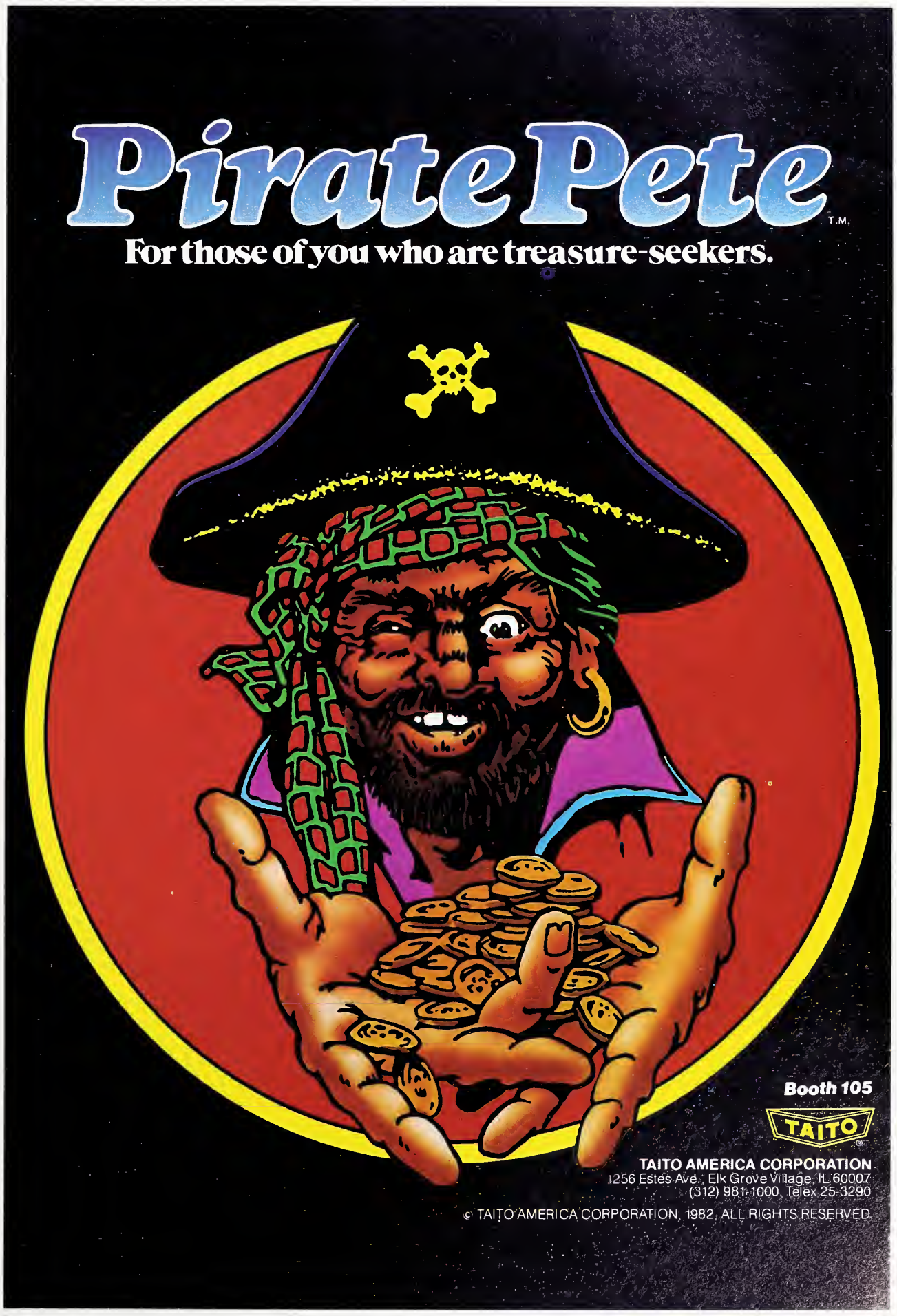
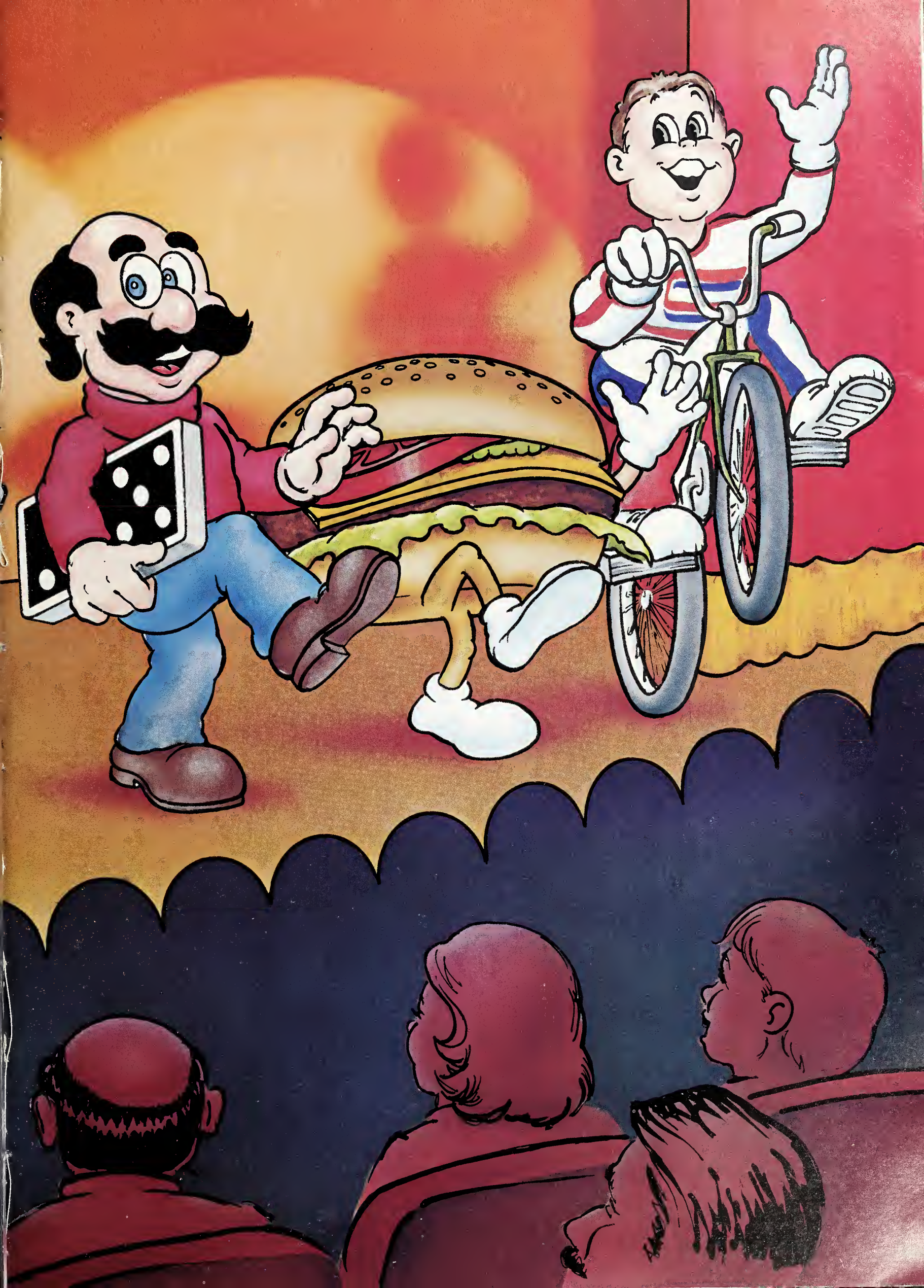


Bally's®

SUPERSTAR LINEUP OF HOT HITS FOR '82-'8

Appearing In the Bally Midway AMOA Booth #1004-1112



Stan Jarocki: Expanded Player Base Is The Key To The Future

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what actually appears on the screen. And really, when you get down to video games, no matter what they do on the board, or on the code, what appears on the screen is the thing you're really copyrighting because that's what the public, the average person, sees.

Obviously, one of the most copied games around is Pac-Man, which you first saw several years ago in Japan. Could you tell us what your initial reaction to that game was?

It was one of four games that I had seen that day at Namco, and it attracted me because we had recently come through very successful runs with Space Invaders and Galaxian, and it seemed like most of the market in the U.S. — 75% to 80% — were space games, and those that weren't were sports-oriented or driving. When I saw Pac-Man I saw something different and the only thing that concerned me was the tag, "cute game," because whenever somebody said that, it was the kiss of death. There was never really a super successful maze game in the marketplace either, but Pac-Man interested me because it was a cute game and a maze game together.

As far as it being the success it was, I don't think any guy in the world could have told you that Pac-Man would run 96,000 games in the U.S., as its initial run was somewhere around 5,000. We introduced it at the 1980 AMOA show and it met with good success, but I wouldn't say anybody stood up and applauded it. When we put it into the marketplace it almost caught on immediately due to its overall simplicity of play. All the great space games had multiple controls and fire buttons and joysticks, but only the superplayers were playing them. All those games are so inhibiting, that they really kept some of the new players away. Very few times you'd see a female playing these games, maybe Space Invaders once in a while. Pac-Man was so simple that someone could drop in a quarter, and bang, they're into the game. It wasn't an inhibiting game and it never killed anybody. The Pac-Man never died, he just had the air let out of him and deflated.

What were the manufacturing runs for the game like?

The locations went into multiple set-ups of the Pac-Man game — two or three of the games in the same location — and that's when the numbers really go up from the manufacturing standpoint. The Pac-Man run was about 21 months, really fantastic. We introduced Ms. Pac-Man in January 1982, and she'll run about 110,000 and that's an industry record for any manufacturer building a single game. We're still in the tail end of Ms. Pac-Man but within a week or so it'll probably squeeze the last units off the line to move into the next version, "Super Pac-Man," which'll have a 10-15,000 run and then continue based on the overall success of the game.

Can you clue us in on the play theme of Super Pac-Man?

The Super Pac-Man, which we showed at the JAA show in Japan and is currently testing extremely well, offers a whole different style of play. Super Pac-Man becomes invincible when he eats a certain energy pellet. He becomes ten times his size, and there's a special button which allows him super-speed, so the player can play at a regular speed level or move into a kind of overdrive. There are gates and doors in various maze patterns on the screen, and there are also keys which he must devour to open the doors so he can get in and eat fruit clusters placed throughout for different point values. There are four ghosts as in the regular game, and you'll see those in every Pac-Man game from this point onwards.

Besides the game's popularity at locations, Pac-Man has been doing very well with different merchandising products. How many Pac-Man products are there now?

It's an interesting thing. We're in the area of 95-105 licensees and we've gotten some major companies, like ATT with its Pac-Man telephone. There's a whole slew of products, well over 500, emblazoned with the Pac-Man or Ms. Pac-Man logo. They vary from everything from a $1.50 bumper sticker to very high ticket items. At our licensing show, one licensee displayed fine gold jewelry using the character, a $20,000 Ms. Pac-Man choker in which a 14 carat gold Ms. Pac-Man is in the center and strung all around the neck are diamonds representing the dots that she gobbles. There are three types of Pac-Man bicycles, breakfast cereals are in the offing, and we hear the popsicle people have sold a tremendous amount of the Pac-Man and ghost monster popsicles.

"There are several new locations where games would provide benefits, and that's the kind of things we must investigate for future expansion."

Recently the character had its television debut. How's the TV show going?

The *Pac-Man* series by Hanna-Barbara currently holds the highest ratings of any morning show on Saturday morning, both on a national level and on the three market (New York, Chicago, Los Angeles) level. The show's a hit, and there's a Christmas special that's finished and will be shown before the holidays. We're currently negotiating a feature film, but the agreement hasn't been completed. We're also working with a group for a Pac-Man game show, and we've finalized and signed an agreement with a company that's developed an arena show, kind of like the Ice Capades but not on ice. They'll use all the video game characters made popular by Midway over the years — of course, Pac-Man will be featured, as will probably "Solar Fox" and "Galaxian." This musical revue will go from city to city on a tour which is currently being prepared and may be ready next fall.

Besides the new version of Pac-Man, we understand you'll be displaying other games this year at the AMOA show. The devilish "Satan's Hollow" was released about a month back by Midway, and we understand another game will revolve around a food theme.

Yes, we'll be showing "Burger Time," which was introduced into the marketplace during late October. The game goes through various screens, and the player's goal is to build a hamburger. A chef goes through various platforms and is chased by three pursuers — Mr. Egg, Mr. Pickle and Mr. Hot Dog. As the chef travels through these platforms he crosses the ingredients that make up the hamburger — the bun, the meat, the lettuce, etc. — and as he crosses each of these items they drop down and land on a plate. There are different types of defenses called "peppers" and he uses them at crucial points; when his pursuers get very close he turns around, given them a shot of pepper, and that stuns them so he can go on building his hamburger. It's a cute game, a fun game to play, and I think the entire game-playing public will enjoy it. It has many of the fine player-oriented features that a Pac-Man has.

With a theme like that, are you trying to get the game placed in fast food restaurant locations?

As you know, McDonalds and many other fast food chains have kept video games and all kinds of coin-operated equipment out. In fact, even coin-operated pay telephones have been kept out of McDonalds. It's always been a policy there that if you put in some kind of pay equipment you'll have people stay around longer, and a fast food chain makes its money on a fast turnover. On the other hand, I like the fast foods, and when I sit in some of these locations they're never full. Maybe there'll come a time when they need to generate additional revenue to pay taxes, employees and all the other things that go along with the increased price of food without adding to the price of the product by going into coin-operated equipment. 7-11 stores pulled racks of counters out so they could put video games in, because at little or no investment on their part the machines were producing as much or more profit than any other item in the store. A game such as Burger Time could be a key that opens many doors, and I believe we'll see the game in at least one and perhaps two of the fast food chains because it's a product oriented towards their type of business.

In addition to fast food outlets, what other locations do you see opening up?

There are many other avenues open to us, and it goes from hospital recreation rooms to factory cafeterias. We talked about this when I was in the music business, about putting jukeboxes in employee lunch rooms to keep workers on the premises. Most people will raise their eyebrows about what I'm going to say next, especially with the PTA's views about video games, but at some point in time under controlled situations, if the equipment was run by schools it might be used to keep the kids on campus. It's a touchy issue, but it's appropriate. The dollars earned can go into a scholarship fund, or into supporting non-sport activities. How many schools today can't afford robes for the choral group, uniforms for the band, school trips, a computer or other extracurricular activities? Video games may provide another source of income without direct taxation that can be used to benefit the school children. There are several new locations where games would do good and provide benefits, and that's the type of thing that the industry has to investigate for future expansion.

Past Presidents See Dip In Video Collections

(continued from page 50)

were having their budgets cut, people in various agencies that were having funds cut, parents who were seeing school programs cut — these individuals were flaying out at anything they could in frustration. Video games happened to be in the right place at the right time for these critics.

"Agencies were groping for any means they could find to generate dollars for their programs, whether it be the police department or water works or park board. And here was an industry that was bragging about how much money it was generating, how many coins and dollars they were taking in. And whether or not these figures were true they were put into the press and people were reading it and getting upset about it. When license fees are raised because cities need revenue . . . we have to go before the city attorneys and fight.We've overcome the opposition in our area, but its nevertheless a time-consuming task and unless you fight, the cities and communities will come down strong on us."

Educate The Public

Garrett also sees the media hype surrounding vid games as being detrimental to the overall industry, and points out that the AMOA has taken great strides to change the public's misconceptions. "With all the articles we've had on the good and bad points of video games," says Garrett, "we have got to educate the people of this country that the games are not evil, and that's the only way we can solve these probelms with restrictive ordinances and legislation."

All the previous AMOA presidents queried believed harmful legislation had to be tackled from a local or state level, and while the national trade group has been helpful in providing solid information about the industry, they stress that a national organization can aid, but not fight, regional legal matters.

"The greatest thing AMOA has done to help our industry is to create an umbrella under which state associations can form and function," comments Pink. "AMOA has created an atmosphere whereby now nearly every state in the country has its own organization. I don't believe that a national organization — whether it be located in Washington, D.C. or Chicago or New York or Los Angeles — can come into a town like Hibbing, Minn., for example, and talk to a council about a high license fee. The operators and coin-op industry people in that state who know the legislators must handle it. AMOA has provided information to operators — not the communities — so they could use it when they go before their councils. I firmly believe this has to be done on a grass roots level."

Lucky Coin Machine's Nims is quick to point to the progressive direction the trade organization has coursed since it changed its moniker from the Music Operators Assn. (MOA) to the Amusement and Music Operators Assn. "We developed fine educational seminars for operators, taking into consideration the new people in the industry as well as the people who'd been in it for years. This year we're going to have more seminars at the trade show than ever before and our Notre Dame annual seminar always goes well. We have a larger staff and went on computer, so we can do things today in minutes that would've taken days five or six years ago."

So, despite the problems with the economy, video game saturation, restrictive legislation and myriad headaches with copyright infringements, sensationalistic media reporting and lack of "superstar" product, the AMOA seems to be growing tremendously and assisting ops through the hard times. The ex-presidents, despite their litany of critical issues facing the industry, were optimistic that the game industry will survive and triumph in the years ahead.

'Cash Business'

"The businessman is going to survive and make it," says Pink, adding the people who fall by the wayside will be those "who don't realize that although the coin-op industry is a cash business, they have to run it as a business." Adds Pink, "The wheels may not stop turning, but they're going to slow down."

Garrett, believes coin-op games will endure throughout the recession as long as operators are "extremely careful" what they buy and look for "the hits." Speaking almost in reverential awe of video game technology, he states, "Pac-Man and Ms. Pac-Man have been the most phenomenal machines I've seen in my 46 years in the business. I've never known machines to live as long or return as much on an investment as those have and who knows when we'll have the next hit. Sure, we might have another game that's as good as Pac-Man. We may even have one now."

1982 Jukebox/Games Route Survey

(continued from page 53)

"top game of the year" — and the winner is Ms. Pac-Man.

"What are the most irritating things about the operating business?" our survey asked. Here is a sampling of the replies: "location loans and the 50/50 commission split," "costs keep rising but no one seems to understand how hard operators work to make ends meet," "unreasonable demands from locations," "everyone is asking for 'hits' by name instead of being satisfied with a video game," "part-time operators who destroy commission schedules," "lack of control on the price of equipment," "those who want a room full of video games when they don't deserve it," "operating is a 24 hour a day business," "too many newcomers are entering the business, thinking they can make more than a 20% return on investment and winding up giving away all the profits," "locations telling you how to run your business," "getting and keeping good help," "locations who don't understand that you just can't change games every week."

"Operators resent the business methods and commission arrangements employed by some of the newcomers who are entering the industry."

Responding operators had several suggestions to make with regard to how factories can improve equipment and service to the operator. Here are some of them: "exercise more quality control," "build better games in less quantities," "Tighten bolts and screws and remove excess bolts, screws, nuts, etc. before crating," "make a sturdy front door," "put out better service manuals," "convert to all front door servicing," "send out service reports with more frequency," "listen to the suggestions of the operator," 'use layman's terms in service tips," "redesign cabinets to provide better security," "slow down production" or as one operator candidly put it, "don't release so many new games." The latter quote reflects the majority of opinion.

As to what distributors can do to improve service to operators, "quit selling to locations" was a beef expressed by a number of responding operators. Other suggestions included "increase parts inventories," "upgrade service departments and expedite repairs," "try to better understand operators' problems and serve as a strong operator/manufacturer go-between," "take more trade-ins and have a mechanic available for street service," "be honest with the operator," "make sure a game works before you send it out."

The points of contention most frequently aired in this year's survey were market saturation, reduced earnings, increased overhead and the aggravation operators are experiencing with locations that are becoming increasingly more demanding and dictatorial. It's tough enough to keep things going in today's economic climate without the added pressures operators are facing. There is also disillusionment with some of the newcomers who are entering the coin machine business, lured by exaggerated reports about the earnings potential of coin-operated amusement games. Seasoned operators expressed resentment of some of the business methods and commission arrangements employed by these new people.

Operators are also concerned about legislation, local ordinances and other restrictions that have been affecting the coin machine business. Restricting play in game rooms and arcades to certain hours of they day if they are in close proximity to schools, placing age limitations on game players, assessing exorbitant license fees, outlawing arcades as a "public nuisance," zoning problems, early hour closing limitations are among the restrictions noted by about 40% of the operators who responded to our survey.

As to what lies ahead for the industry, a period of transition appears to be in progress, with the strong surviving and the weak — along with the inexperienced — falling by the wayside.

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AMOA PREVIEW

New Equipment

Jungle Adventure

Taito America Corp. is marketing an exciting, new video game called "Jungle Hunt" which, as the name implies, involves a challenging, perilous adventure through the wilds of the jungle.

The game theme focuses on Jungle Hunt's hero in his attempt to rescue his lady fair from her savage captors, amidst numerous obstacles. At the onset there is a death-defying rope-to-rope leap through the gorilla-infested jungle. After this challenge comes the currents of the perilous rapids, filled with man-eating crocodiles, which the hero must kill (via a special "knife" button) but he must also remember to come up for air before the Air Meter registers "O".

Once the rapids have been conquered, the action and the music begin to intensify as giant boulders start to rain down upon the hero, who must either leap over or duck under them to get to the top of the cliff.

Upon reaching the summit the hero sees his lady love dangling over a pot of boiling water, with two spear-wielding savages in tow. He must then jump onto the rope (via a special "jump" button) and complete the rescue while ducking poison darts.

The game and the music reach a crescendo when the hero leaps to the rope. At this point the hero either saves the lady or tumbles to a fiery end.

An extra hero is awarded at 10,000 points (adjustable). The game ends when all heroes are lost or the game timer reads "O".

Jungle Hunt measures 67" x 24" x 30" and is available in standard upright, Trimline and cocktail table cabinets. Further information may be obtained through factory distributors or by contacting Taito America Corp., 1256 Estes Ave., Elk Grove Village, Ill. 60007.

Fast Food Fun

"Everyone said that the only thing our Deco Cassette Interchangeable Game System needed was a hit game, and now we've got it," exclaimed Bob Lloyd, executive vice president-general manager for Data East, Inc. of Santa Clara, Calif., in commenting on the firm's new "Burger Time" video game. "In the past we've had good, solid games that supported the financial feasibility of interchangeable games," he added, "but with Burger Time we've got the runaway hit that will push us over the top. The test results haven't been good—they've been phenomenal."

One of the many reasons for the success of the game is that it appeals to all classes of game players—male, female, the young and more mature player, first-time players as well as seasoned game players, he pointed out.

Burger Time offers a totally non-violent video experience where the player controls the Chef, Peter Pepper, whose goal is to complete all the hamburgers which appear on the screen.

The ingredients (buns, hamburger patties, cheese, lettuce and tomatoes) are spread out over six to nine levels. By controlling the joystick, the player must run Peter Pepper over an ingredient so it falls down level by level until it's a com-

(continued on page 60)

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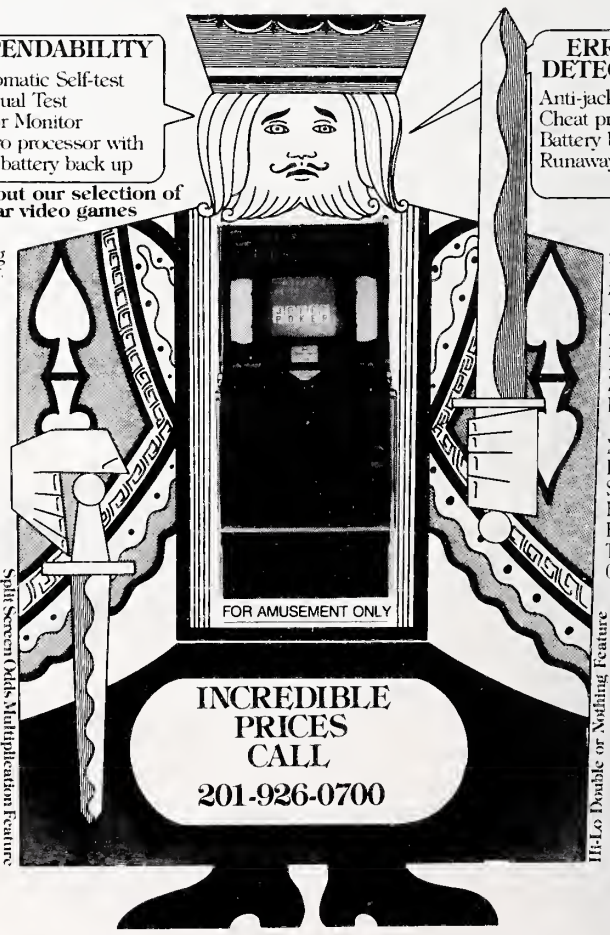

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Battle Back

BATTLE BACK—THE GAME OF FIRSTS

FIRST: Interactive Game
Battle Back is the first game that allows "real life" player interaction. No more side by side playing, but head on with the field of play between the players.

FIRST: New Player Options
Battle Back is the first game on single play mode that allows the player the option of attack or defend.

FIRST: Back to Back Game
Battle Back is the first game that is back to back and only slightly larger than a single game. The back to back set up allows for true two player interaction and also allows for two single action games to take place independently.

FIRST: Intercom System
Battle Back has an intercom system, which, on the two player mode, allows the players to talk to one another.

FIRST: Four Way Scroll Space Game
Battle Back is the first space game that scrolls left, right, up and down.

FIRST: Player Equalizer
Battle Back is the first game that allows a novice to compete against a better player. By adding a second quarter the novice can purchase additional ships to play against the more experienced players' original ships.

FIRST: In Technologies
Battle Back is the first game with one board operating two monitors together or independently.

FIRST: In Warranties
Battle Back is the first game that carries a 1 year warranty on the board and monitors.

FIRST: In Earnings
Battle Back with its two independent cash boxes allows for more quarters to be played at a quicker rate. Two players together spend faster rather than waiting for the opponent to finish.

FIRST: In Price
Battle Back is the first game available which gives you two games for the price of one ... a price that is less than most single cabinet games!

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(continued from page 58)

plete hamburger. Each hamburger must be completed before you can move on to the next screen. There are six different screens to challenge the player and there are four to seven hamburgers to make per screen.

While Peter Pepper is trying to make the hamburgers, he must avoid being caught by the Nasties, namely Mr. Pickle, Mr. Egg and Mr. Hot Dog who are out to catch Peter Pepper and bring him down.

Peter Pepper can stun the Nasties by tossing pepper in their faces, which renders them powerless for five seconds. Pressing the "shoot" button will toss the pepper but the player must be careful since only has five peppers. However, he cn replenish the pepper supply and earn bonus points by picking up Ice Cream, a cup of Coffee or French Fries when they appear on the screen. It is important to get through the early screen without using the peppers because they will be needed to complete later screens.

According to Lloyd, "One of the aspects of Burger Time that has caused it to produce so well is the number of different ways to get bonus points. They require skill and thus keep the player's interest even after repeated plays."

Further information about the new game may be obtrained through factory distributorships or by contacting Data East, 470 Gianni St., Santa Clara, Calif. 95050. The factory's toll-free number is (800) 538-5129.

Excuse, Please

"The Excuse Booth," a complete environmental, sound-proof telephone booth, is now available for worldwide distribution from The Alpha Group, Ltd. of Chicago.

This unique, new product is a quality designed and constructed, fully carpeted, 32" x 42" x 84" telephone booth, which can be used with a standard pay telephone and is equipped with a choice of fifteen authentic sound effects. These sound effects range from traffic jams to

riots. Additional sound effects will be made available on a continuing basis.

To operate The Excuse Booth, the customer simply enters the booth, chooses a selection from the excuse list, and deposits the money (the time limit on the excuses and the price for play are operator adjustable). The average price is $1 with 30-second units available for additional coins. Once the machine is activated the telephone call is placed in a normal fashion and the "start" button is pressed.

The Excuse Booth will be available in a choice of two models designed to fit any location. The Deluxe version (pictured) features an attractive rosewood exterior, while the Standard model has a brightly screened finish.

Both models are constructed of wood cabinetry and equipped with an exhaust fan/light assembly, fully carpeted interiors, microprocessor controlled electronics, membrane switch control panel, with a lexon overlay, LED displays, two double-paned plexiglass door windows, and tempered glass everywhere else.

The Excuse Booth has received widespread publicity to date, according to Ross B. Scheer, president of The Alpha Group, Ltd. It has been featured on such television shows as *Good Morning America, The Merv Griffin Show,* other major network news and variety shows, and in articles in the *Wall Street Journal, People, Entrepreneur* and *US* magazines.

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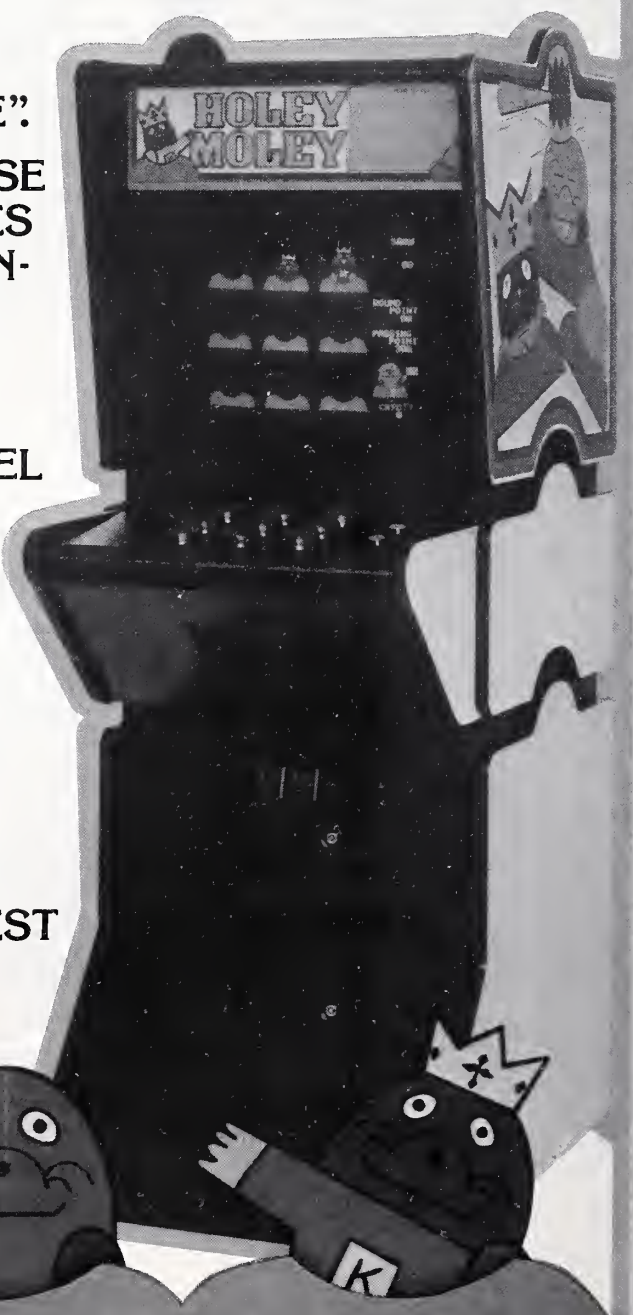

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So. Calif. Raid Nets 45 Bogus Video Games

LOS ANGELES — Federal marshals and Atari, Inc. attorneys swept through several California video arcades and factories recently, confiscating 45 alleged counterfeit video games and accessories. Based on information from private investigators hired by Atari, the raids took place at 16 arcades and manufacturers in the Southern California area, and others located in the San Francisco region. Besides the machines, some documents and circuit boards were also seized by the marshals.

The sweep, which took place over the course of four days, was said to be the largest seizure of its kind, by Atari attorney Marty Lagod, and closely follows raids by the company and other major vid game makers in past weeks at New York and Las Vegas locations. As with most of the other raids, the recent sweep through California came about due in part to work by private investigators who gathered enough evidence to convince a federal judge that criminal acts were being conducted at the arcades and factories. Federal courts both here and San Francisco approved the forays and allowed marshals to carry through the courts' decision.

Counterfeit video games are seen as one of the greatest threats to the coin-op industry, and attorney Lagod remarked that similar raids are planned for other areas in the U.S. where the bogus games are proliferating.

Rock-Ola Appoints Novamat AG

CHICAGO — Novomat AG of Switzerland has been appointed a distributor of the Rock-Ola Manufacturing Corp. phonograph line throughout Europe, with the exception of Belgium. The two firms have maintained a close association over a period of some 29 years, during which time Novomat served as Rock-Ola representative in Switzerland.

In making the announcement Donald Rockola, president, advised that he is quite pleased with the "aggressive attitude shown by the Novomat group and by its reputation for having the finest service facility in Europe."

Novomat is currently displaying the Rock-Ola phonograph line, including such models as the 488, Max II and Grand Salon Console as well as the wallbox units. Company officials Gustav Karl Jeker and Kurt Borrasch were on hand at the Rock-Ola plant in Chicago to finalize the negotiations.

Pictured are (l-r): Bette J. Lockhart of Rock-Ola, Gustav Karl Jeker, Donald C. Rockola and Kurt Borrasch.

Pacific Amusement Operators Showcase Is Scheduled For February 1983

CHICAGO — The Pacific Amusement Operators Show, reportedly the first exhibition of its kind for the Western states, has been scheduled for Feb. 21-23, 1983 at the Fairmont Hotel in San Francisco, Calif.

"A low percentage of Western states operators attend the Chicago trade shows," explained Terence Cunningham, director of the PAO Show, "and the operators associations and their members, along with distributors, expressed an unprecedented demand for a regional buying exhibition. With the manufacturers wanting to increase their product awareness and sales in the Western market, the Pacific Amusement Operators Show fills a great need in our industry.

"Originally, with a great number of potential exhibitors in California alone, we thought that the most enthusiasm for exhibiting would come from the West Coast," he continued. "Although the response was great, we were even more impressed with the enthusiasm of the Midwest and Eastern companies who want more exposure in the West.

"Then, we started receiving international letters and telexes, especially from Japan," Cunningham noted. "It seems that not only are the Japanese interested in aggressively marketing their products in the Western U.S., but San Francisco is their favorite American city."

Further information about the show may be obtained by contacting Terence Cunningham, Pacific Amusement Operators Show, 2727 Midtown Court, Suite One, Palo Alto, Calif. 94303 or by phoning (415) 325-6691.

Nintendo Joins AGMA

CHICAGO — Nintendo of America, Inc. has joined the Amusement Game Manufacturers Assn. (AGMA), announced AGMA president Joseph Robbins.

In making the announcement, Robbins stressed Nintendo's role as a leading manufacturer of amusement games, noting that AGMA welcomes the firm's participation in association activities. Ronald J. Judy, vice president-marketing of Nintendo, said his company looks forward to taking an active role in the association.

The addition of Nintendo of America brings the AGMA membership to thirty-seven. There remains only one major manufacturer who is not currently an AGMA member, according to the association.

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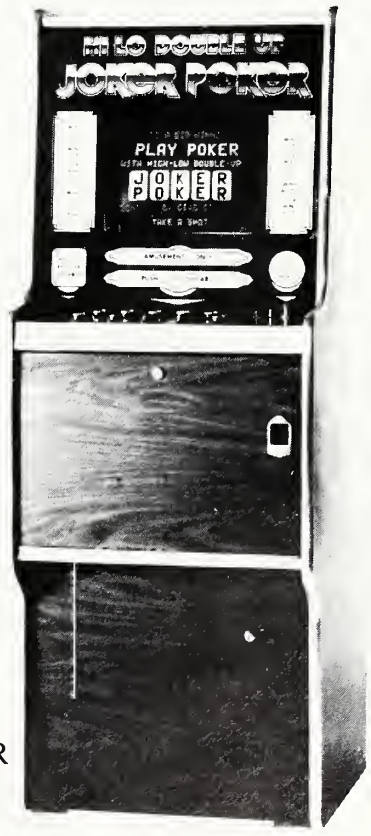

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Atari Celebrates First Decade Of Record-Breaking Growth

by Jeffrey Ressner

1962. Cambridge, Mass. At M.I.T.'s Science Open House, grad student Steve Russell shows off a sci-fi fantasy game called "Spacewar," displayed on a large-screen cathode-ray tube attached to a gigantic PDP-1 mainframe computer. The program, influenced by Japanese B-movies and futuristic novels, features dogfights between flying saucers on an astronomically accurate starscreen background. It gradually wins a large cult following among young computer buffs and sets the wheels in motion for a phenomenon that will take the world by storm a decade later.

Hyperspace to the early 1970s. Northern California, around Redwood City. One of those computer buffs, Nolan Bushnell, a 26-year-old former electrical engineering student at the University of Utah and a whiz at games (especially Spacewar and a Japanses board game called Go), is devoting long hours to a freelance project. Each night after he comes home from work at Ampex's advanced technology division, he eats dinner with his family and then goes to a makeshift workshop converted from his daughter's bedroom, trying to make headway on a concept he's been kicking around for years — a coin-operated version of Spacewar using modern electronics to convert mainframe computer graphic quality to a smaller, cost-efficient machine. Bushnell first came up with the idea while employed as a barker trying to convince people to play primitive carnival games at Utah's Lagoon Amusement Park during summer sessions. But realizing the high cost of computers at that time, he decided to file the notion away for future reference until such a game could be economically feasible. When the cost of integrated circuits drop, Bushnell realizes it's time to forge ahead with his plan. Using an ordinary black-and-white TV set, he wrangles with several logic boards until he comes up with a raw reworking of the Spacewar program. At 4 a.m. one morning he completes the first commercial video game — "Computer Space" — and dreams about its inevitable success. Housed in an eerie blue fiberglass casing, the game features turn, thrust and fire buttons (no knobs, joysticks or trak balls yet) and is purchased by a small arcade games manufacturer, Bill Nutting Assoc., which makes approximately 1,500 units for distribution to tavern locations. Innovative as it may be, most bar regulars tend to ignore the new-fangled contraption and stick to playing pinball. Computer Space lays an egg, but Bushnell decides to take his $500 in royalties from the game and develop a new video amusement with a simpler theme and design.

He and another former Ampex worker, Ted Dabney, form a game company called "Syzergy, a term referring to the periodic alignment of the sun, the moon and the earth in a straight line. The office of the Secretary of State informs the two young businessmen that the name is already being used, so Bushnell decides on a new one. In 1972 he calls his fledgling firm "Atari" after a phrase used in Go much the same way "check" is used in chess — as a polite warning to the opposing player that his forces are about to be engulfed.

"Engulfed" is almost putting it mildly. Launched on a $500 investment, Atari's total operating revenues a decade later are projected by some industry speculators to possibly hit the $2 billion mark. Becoming a wholly owned subsidiary of Warner Communications Inc. (WCI) in 1976, today Atari accounts for a major portion of its parent company's total profits. Although the lion's share of Atari's earnings comes from sales of its home game console known as the Video Computer System (VCS) (developed around the time of the Warner's purchase), the game company's coin-op division is an integral part of the organization.

In its 1981 *Annual Report*, WCI stated, "The Consumer Electronics Division had another superb performance in 1981. Led by Atari, the division's revenues were more than doubled for the second consecutive year reaching $1.23 billion from $513 million in 1980. Operating income more than quadrupled to $286.6 million from $69.9 million in 1980. Operating margins for the division rose to 23.3% from 13.6% in 1980. Atari's consumer video game and coin-operated video game divisions were basically responsible for these earnings gains."

The report added, "The Coin-Operated Video Games division had a record year in 1981 with sales and earnings comfortably ahead of 1980 . . . Atari has been the number one coin-operated games company in cumulative revenues over the last five years, based on published figures . . . Atari's intense commitment to research and development in coin-operated video games will remain a cornerstone of it's long-term strategy, which has the added benefit of providing new cartridges for the VCS and the Atari home computers."

Discussing the financial growth of WCI due to Atari's earnings last year, stock analyst Lee S. Isgur told Public Broadcasting's *Wall Street Week* television show, "This is one of the most rapidly growing markets in the world today." But the high-tech company is more than just a top money maker; it's become a symbol for the electronics revolution. Atari is a pop culture phenomenon, a buzzword for the computer age, an interface between man and microprocessor. Over the past few decades, most people perceived computer technology to be the domain of "nurds," but the Sunnyvale-based company has helped turn that ill-conceived perception around. Thanks in great part to Atari, computers are now considered hip.

This year Atari is celebrating its tenth anniversary, and since the beginning of 1982 it has brought several popular games into the industry, including such gems as "Space Duel" (a dazzling, full-color progeny of "Asteroids"), "Kid Kangaroo" and "Dig Dug" (two machines licensed from the Japanese game firm Namco), and the recently released space chaser, "Gravitar." At least three new games are promised to be showcased at this year's AMOA Expo, among them a Formula One race car game called "Pole Position" that company insiders describe as incredibly realistic.

Quantum Leaps

In the ten years since its incorporation, Atari has made quantum leaps in manufacturing, advertising, marketing, sales and research, and to fully document the complete history of the compu-concern would be near-impossible. However, to understand the contemporary status of the company requires an understanding of its past achievements, starting with the debut of its initial game machine, which featured two "paddle" controls and a bouncing blip that traversed across a monitor with ease.

This first "release" was a video-version of table tennis known as "Pong." Conceived by Bushnell and programmed and engineered by another Ampex alum, Al Alcorn, it was originally developed as a "throwaway" until the company could come up with a driving game. However, Pong took off in the marketplace even before its commercial debut. A day after Bushnell set up a prototype for test marketing at Andy Capp's Tavern in Sunnyvale, Calif., the bar owner called him complaining the machine had broken down. When the erstwhile entrepreneur came over to investigate, he found the coin-op chute jammed because the cash box was literally overflowing with quarters. In 1973, a year after its debut in bars, arcades and other locations, Pong earned $3 million and spawned dozens of imitations from competing game companies as well as clones from American and Japanese counterfeiters.

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In the years ahead, Atari unleashed several games, including "Space Race," "Pong Doubles," a mazer called "Gotcha," "Tank" and "Tank II," "Anti-Aircraft" and "Shark Jaws," but it wasn't until 1976 that it came out with another monster coin-op hit — a Pong variation called "Breakout," designed by Steve Jobs, who would go on to become a co-founder of Apple Computers.

That year also had Atari bowing its series of driving games — "LeMans," "Sprint 2," "Night Driver" and the projector-aided "F-1," the latter licensed from Namco. Atari then moved into the pinball arena with "The Atarian," the first wide-body pinball machine. But after a few more ("Time 2000" and "Middle Earth"), it abandoned its involvement with pinball. In one employee's words, "We were doing a lot of analysis in the marketplace and starting to build a strong sales sense that the video investment was better than the pinball investment, because the maintenance and number of service calls were considerably lower, because the earnings were starting to become comparable, and because we felt there was more longevity in the earnings."

Video Game Revolution

When Atari began riding the mammoth crest of the video game revolution, Bushnell refused to let his success interefere with his fun. He bought a huge sailboat and christened it "Pong." His employees were allowed to come in late, sport the jeans-and-T-shirt look and listen to rock music while assembling game components. He set up an Atari think tank in "Grass Valley," where the best and the brightest members of the company discussed game theory and design while basking in hot tubs. Although the engineering staff at Atari's headquarters sometimes were at odds with the Grass Valley technologists, many of the group's most amazing ideas evolved through the counterculturally moded think tank, including the basic architecture for the VCS, the Atari 800 computer, high-speed microprocessor game drive, the X-Y monitor and other major advancements.

By the mid-70s Atari was faced with a conundrum, however — it knew it could conquer the potentially vast home market with programmable video games, but didn't have enough cash to fully develop the project. Facing the options of assuming gigantic bank loans, going public with stock offerings or selling the company to a large corporation, it decided upon the latter course of action. Several media conglomerates, including MCA and Disney, turned thumbs down before WCI stepped into the picture, pledging $28 million for the operation. In the style of Atari's free-wheeling business attitudes at the time, a deal was struck in October, 1976 at a restaurant, where Bushnell and Warner's executive vice president Emanuel (Manny) Gerard exchanged signed notes inked on napkins. Bushnell took home approximately half of the $28 million and began to spend less and less time at the company, leaving the business end of things to president Joe Keenan.

In 1979 a game called "Space Invaders" was brought to America from Japan, and seemingly overnight the player base of video games expanded from primarily young men to include kids, women and parents. Approximately 60,000 Space Invaders games rolled out of Bally Midway's Illinois factory, breaking domestic sales records for arcade games at the time, and industry members eagerly waited for Atari to play its trump card. After Sunnyvale came out with units like "Starship" and "Super Breakout," Lyle Rains, an Atari vet who joined in 1973, rallied engineers to build a game that could outdo Space Invaders' profits, and his team decided to redesign a space game called "Cosmos" involving spaceships fighting each other amidst a sea of meteors and asteroids. Rains and his workmen ditched the two-ship concept and remodeled the amusement so the theme had a solitary rocket blasting away chunks of space debris. At first the game was dubbed "Champagne Wars" because the objects looked like the bubbles on the Lawrence Welk TV show, but the name "Asteroids" was ultimately chosen instead.

Technological Breakthrough

Atari used a new process for Asteroids, QuadraScan, which composes a solid bright line on the video display terminal, unlike the common Rasterscan technique that "paints" large color areas on the screen. QuadraScan, used in a preAsteroids game called "Lunar Lander" by Atari, also allowed objects to come onto the screen at variable speeds from any direction. And, unlike the single microprocessor used by Space Invaders, Asteroids was so complex it called for twin microprocessors to complete the program. In the United States, Asteroids sold 70,000 uprights and, ironically enough, Atari used the profits to buy exclusive rights to Space Invaders for its VCS. As it turned out, Space Invaders became the most highly touted VCS cartridge available, and many say the single software cartridge is the reason sales on the VCS rose dramatically in later years. Asteroids was so successful as a coin-op that it, too, spawned a home game edition, as well as a follow-up arcade machine called "Asteroids Deluxe."

Atari, Inc. and Bushnell severed ties in 1979, and Bushnell bought back from Warners a company developed at Atari a couple of years earlier, Chuck E. Cheese's Pizza Time Theaters. Just as he parlayed the $500 from Computer Space in to the multi-million dollar Pong, Bushnell used his know-how to build an empire of imaginative restaurant/arcades that employ larger-than-life pneumatically-operated robot characters.

Meanwhile, Atari continued to make major contributions to the game industry. A QuadraScan 3-D-like tank amusement game, "Battle Zone," sold about 25,000 units and other sophisticated games were being developed by Atari's R&D labs at a fast pace.

(continued on page 66)

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MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

PINBALL MACHINES

BALLY
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)

GAME PLAN
Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman pin/video (5/82)
Rocky (8/82)
Spirit (9/82)

STERN
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfighter (7/82)

VIDEO GAMES (upright)

AMSTAR
Laser Base (7/81)

ATARI
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)

BALLY/MIDWAY
Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)

CENTURI
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)

CINEMATRONICS
Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)

DATA EAST
Explorer (9/82)

DYNAMO
Lil Hustler (12/81)

EXIDY
Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)

GAME PLAN
Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS
Tri-Pool (1/82)

GDI
Red Alert (10/81)
Slither (8/82)

GOTTLIEB
New York, New York (2/81)
Reactor (7/82)

NAMCO AMERICA
Sweet Licks (4/82)

NINTENDO
Donkey Kong (9/81)
Donkey Kong Jr. (8/82)

ROCK-OLA
Warp-Warp (9/81)
Eyes (7/82)

SEGA/GREMLIN
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)

SIGMA
Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)
Tutankham (7/82)

TAITO AMERICA
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

UNIVERSAL USA
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS
Quasar (4/81)

WILLIAMS
Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)

COCKTAIL TABLES

AMSTAR
Phoenix

ATARI
Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

BALLY/MIDWAY
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)

CENTURI
Route 16 (4/81)
Pleiades (7/81)

ELCON
Diversions booth size (9/81)

GAME PLAN
Shark Attack (5/81)

GAMETECNIKS
Tri-Pool (1/82)

GDI
The Thief (4/82)
Slither (8/82)

GOTTLIEB
New York, New York (3/81)

SEGA/GREMLIN
Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)

STERN
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS
Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/82)

THE JUKEBOX PROGRAMMER

* indicates new entry

November 20, 19

POP

1 **TRULY**
LIONEL RICHIE (Motown 1644MF)

2 **UP WHERE WE BELONG**
JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)

3 **HEARTLIGHT**
NEIL DIAMOND (Columbia 18-03219)

4 **GLORIA**
LAURA BRANIGAN (Atlantic 4048)

5 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)

6 **DIRTY LAUNDRY**
DON HENLEY (Asylum 7-69894)

7 **MUSCLES**
DIANA ROSS (RCA PB-13348)

8 **HEART ATTACK**
OLIVIA NEWTON-JOHN (MCA-52100)

9 **MANEATER**
DARYL HALL & JOHN OATES (RCA PB-13354)

10 **PRESSURE**
BILLY JOEL (Columbia 38-03244)

11 **STEPPIN' OUT**
JOE JACKSON (A&M 2428)

12 **IT'S RAINING AGAIN**
SUPERTRAMP (A&M 2502)

13 **THE ONE YOU LOVE**
GLENN FREY (Asylum 7-69974)

14 **I.G.Y. (WHAT A BEAUTIFUL WORLD)**
DONALD FAGEN (Warner Bros. 7-29900)

15 **LOVE ME TOMORROW**
CHICAGO (Full Moon/Warner Bros. 7-29911)

16 **MICKEY**
TONY BASIL (Chrysalis CHS 2638)

17 **SHADOWS OF THE NIGHT**
PAT BENATAR (Chrysalis CHS 2647)

18 **GYPSY**
FLEETWOOD MAC (Warner Bros. 7-29918)

19 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)

20 **GET CLOSER**
LINDA RONSTADT (Asylum 7-69948)

21 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)

22 **ROCK THIS TOWN**
STRAY CATS (EMI America B-8132)

23 **MISSING YOU**
DAN FOGELBERG (Full Moon/CBS 34-03289)

24 **SEXUAL HEALING**
MARVIN GAYE (Columbia 38-03302)

25 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)

26 **THE OTHER GUY***
LITTLE RIVER BAND (Capitol B-5185)

27 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)

28 **AFRICA***
TOTO (Columbia 38-03335)

29 **YOU CAN DO MAGIC**
AMERICA (Capitol B-5142)

30 **YOU CAN'T HURRY LOVE***
PHIL COLLINS (Atlantic 7-89933)

COUNTRY

1 **YOU AND I**
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)

2 **WAR IS HELL**
T.G. SHEPPARD (Warner/Curb 7-29934)

3 **THE BIRD**
JERRY REED (RCA PB-13355)

4 **HEARTBROKE**
RICKY SKAGGS (Epic 14-03212)

5 **WE DID BUT NOW YOU DON'T**
CONWAY TWITTY (Elektra 7-69964)

6 **YOU'RE SO GOOD WHEN YOU'RE BAD**
CHARLEY PRIDE (RCA PB-13293)

7 **IT AIN'T EASY BEIN' EASY**
JANIE FRICKE (Columbia 38-03214)

8 **REDNECK GIRL**
THE BELLAMY BROTHERS (Warner/Curb 7-29923)

9 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)

10 **THE AMERICAN DREAM**
HANK WILLIAMS, JR. (Elektra 7-69960)

11 **(SITTIN' ON) THE DOCK OF THE BAY**
WAYLON & WILLIE (RCA PB-13319)

12 **LOVE'S GONNA FALL HERE TONIGHT**
RAZZY BAILEY (RCA PB-13290)

13 **A LOVE SONG**
KENNY ROGERS (Liberty B-1485)

14 **CLOSE ENOUGH TO PERFECT**
ALABAMA (RCA PB-13294)

15 **SURE FEELS LIKE LOVE**
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-03159)

16 **THE BEER DRINKIN' SONG**
MAC DAVIS (Casablanca/PolyGram 2355)

17 **GOING WHERE THE LONELY GO**
MERLE HAGGARD (Epic 34-03315)

18 **SOMEWHERE BETWEEN RIGHT AND WRONG**
EARL THOMAS CONLEY (RCA PB-13320)

19 **OPERATOR, LONG DISTANCE PLEASE**
BARBARA MANDRELL (MCA-52111)

20 **STAY A LITTLE LONGER**
MEL TILLIS (Elektra 7-69963)

21 **I DON'T REMEMBER LOVING YOU**
JOHN CONLEE (MCA-52116)

22 **A WOMAN'S TOUCH**
TOM JONES (Mercury/PolyGram 76172)

23 **HE GOT YOU**
RONNIE MILSAP (RCA PB-13286)

24 **LIKE NOTHING EVER HAPPENED**
SYLVIA (RCA PB-13330)

25 **CHEROKEE FIDDLE**
JOHNNY LEE (Full Moon/Asylum 7-69945)

26 **16TH AVENUE**
LACY J. DALTON (Columbia 18-03184)

27 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)

28 **WHAT SHE DON'T KNOW WON'T HURT HER***
GENE WATSON (MCA-52131)

29 **MARINA DEL RAY***
GEORGE STRAIT (MCA-52120)

30 **TALK TO ME***
MICKEY GILLEY (Epic 34-03326)

BLACK CONTEMPORARY

1 **SEXUAL HEALING**
MARVIN GAYE (Columbia 38-03302)

2 **TRULY**
LIONEL RICHIE (Motown 1644MF)

3 **MUSCLES**
DIANA ROSS (RCA PB-13348)

4 **BAD BOY/HAVING A PARTY**
LUTHER VANDROSS (Epic 14-03205)

5 **1999**
PRINCE (Warner Bros. 7-29896)

6 **LOVE'S COMIN' AT YA**
MELBA MOORE (EMI America B-8126)

7 **ATTACK OF THE NAME GAME**
STACY LATTISAW (Cotillion/Atco 7-99968)

8 **777-9311**
THE TIME (Warner Bros. 7-29952)

9 **NASTY GIRL**
VANITY 6 (Warner Bros. 7-29908)

10 **ON THE WINGS OF LOVE**
JEFFREY OSBORNE (A&M 2434)

11 **A PENNY FOR YOUR THOUGHTS**
TAVARES (RCA PB-13292)

12 **YOUR PRECIOUS LOVE**
AL JARREAU AND RANDY CRAWFORD (Warner Bros. 7-29908)

13 **KEEP AWAY GIRLS**
STEPHANIE MILLS (Casablanca/PolyGram NB 2354)

14 **DO WA DITTY (BLOW THAT THING)**
ZAPP (Warner Bros. 7-29891)

15 **LET'S GO DANCIN' (OOH LA, LA, LA)**
KOOL & THE GANG (De-Lite/PolyGram DE824)

16 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)

17 **YOUNG LOVE**
JANET JACKSON (A&M 2440)

18 **BABY I NEED YOUR LOVING**
CARL CARLTON (RCA PB-13292)

19 **WHAT ABOUT MY LOVE**
JOHNNIE TAYLOR (Beverly Glen BG2002)

20 **MAGIC IN THE MOONLIGHT**
THE SPINNERS (Atlantic 7-89962)

21 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)

22 **SHE'S JUST A GROUPIE**
BOBBY NUNN (Motown 1643)

23 **IF THIS WORLD WERE MINE**
CHERYL LYNN (Columbia 18-03204)

24 **DO IT (LET ME SEE YOU SHAKE)**
THE BAR-KAYS (Mercury/PolyGram 76187)

25 **LOOPZILLA**
GEORGE CLINTON (Capitol B-5160)

26 **GOT TO BE THERE***
CHAKA KHAN (Warner Bros. 7-29881)

27 **HIGH HOPES**
THE S.O.S. BAND (Tabu/CBS ZS4-03248)

28 **USED TO BE***
CHARLENE & STEVIE WONDER (Motown 1650)

29 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)

30 **HEARTBREAKER***
DIONNE WARWICK (Arista AS1015)

OPERATORS PICKS

Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
IT'S RAINING AGAIN — Supertramp — A&M

Irene Camen (Automatic Vendors, Pierre)
YOU AND I — Eddie Rabbitt w/Crystal Gayle — Elektra

Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
FIRE/LITTLE WING — Jimi Hendrix — Warner Bros.

RECORDS TO WATCH

DOWN UNDER — Men At Work — Columbia
YOU GOT LUCKY — Tom Petty And The Heartbreakers — Backstreet
WAKE UP MY LOVE — George Harrison — Dark Horse/WB
THE ELVIS MEDLEY — Elvis Presley — RCA
THANK GOD FOR KIDS — Oak Ridge Boys — MCA
INSIDE — Ronnie Milsap — RCA

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SHR2001

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20*	22**

From the album
"The Sun Still Shines"
HR102AE

ALPHONSE MOUZON

"The Lady In Red"
SHR2000

CASHBOX	BILLBOARD
33*	35**

From the album
"Distant Lover"
HR100AE

MAXINE NIGHTINGALE

Featuring Jimmy Ruffin
"Turn To Me"
SHR2004

CASHBOX	BILLBOARD
54*	49**

#3 MOST ADDED
From the album
"It's A Beautiful Thing"
HR101AE

TYRONE DAVIS

"Are You Serious"
SHR2005

CASHBOX	BILLBOARD
68*	56**

#1 MOST ADDED
From the album
"Tyrone Davis"
HR103AE

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Mittel Celebrates 25th Year In Coin Machine Business

CHICAGO — "I wouldn't have done anything differently," says Jack Mittel, president and chief executive officer of Taito America Corporation, as he reflects on his 25th anniversary in the coin-op industry. "I have no regrets."

Mittel, who came to Taito America in 1980 when it was struggling along with yearly sales of less than $1.5 million, has come a long way from servicing vending machines for Automatic Canteen. His first full year at the helm of the North American arm of Taito Corporation of Japan saw sales skyrocket to $45 million, no small handful of tokens.

"Our business is a personal contact business," states Mittel, when asked if the business school graduates will eventually take over the industry. "You earn acceptance by your performance. I took advantage of every opportunity that came my way. While nobody gave me anything, a number of people helped me along the way from the bottom to the top."

Working his way up helped to develop Mittel's "gut feeling" for the business. Because he never allows his inventories to build up, Mittel must make good production estimates. "Build them and ship them the same day," advises Mittel, "don't let them sit around. Unsold machines eventually must be sold at a discount, and cutting prices along with the added cost of maintaining inventories means trouble."

Mittel honed his skills at Williams Electronics and Gottlieb, where he was vice president of sales before coming to Taito America. His ability to spot trends has helped him survive in this highly competitive business. "Spotting a declining market separates the men from the boys," claims Mittel, "and I can spot one 30 to 60 days before it happens. You cut back your production accordingly."

Mittel's biggest achievement has been the rejuvenation of Taito America. "It was an absolute thrill. I got complete cooperation from the home office in Japan," Mittel says. "I was also able to bring key personnel into every area, and many of them had been with me before. We had things turned around here in 60 days. This is further proof that a company is only as strong as its people."

He has one pet peeve about the industry today. "With no worldwide copyright protection, pirates can copy a game that has taken hundreds of thousands of dollars to research and develop. These people get in without hardly any investment and skim the cream off the top."

As for the normal peaks and valleys in the industry, Mittel sees "a valley because of overproduction." This market slowdown might actually be good for the video game industry, he said. "Those who can't manage an efficient operation will soon be washed out," observes Mittel. "When these companies are swept away, things will be better than before."

Mittel still sees untapped markets in the video game world. "South America and Central America are good, and we have made inroads in the Caribbean. The next big step is in the arcade business. We will be opening more Games America arcades across the United States."

Looking back on his 25 years in the business, Mittel points out that electronics saved the coin-op industry. "Electronics took out the largest cost of doing business — labor.

Jack Mittel

These decreased costs and the realism of play have allowed video games to zoom to the top."

And how about the future? "We'll never need to worry about technology staying the same in this business. Innovations will always make present equipment obsolete. That's what makes our business so fascinating. I'd be bored to death if all we did was turn out the same kind of machines year after year. Where's the challenge in that?"

Mittel returns to the theme of people when summing up his quarter-century career that he began as a route serviceman in 1957. "I've met so many wonderful people in this business, people who gave me opportunities and more. Sam Stern, for instance, and many others too numerous to mention. And — thank God — many of them are still active today.

"I have built lifelong friendships along the way. No man has more to be thankful for."

SEGA/Gremlin Becomes Sega Electronics, Inc.

LOS ANGELES — David Rosen, chairman of the board and chief executive officer of SEGA Enterprises, Inc. has announced a change of name for its arcade and video game subsidiary. The new name of SEGA's arcade game manufacturer in San Diego is SEGA Electronics, Inc.

In making the announcement, Rosen explained that SEGA has become involved more broadly in the entertainment industry in ways such as SEGA's present move into the consumer video game cassette market; recognition of the SEGA name by the game playing public has become even more important. The SEGA/Gremlin combined name is not only a bit awkward and confusing, but also makes it difficult to effectively promote the SEGA name. For this reason SEGA decided to drop the Gremlin name on its games and in its advertising.

The SEGA Electronics name applies strictly to SEGA's coin-operated video game business in San Diego. The name of the parent company in Los Angeles remains SEGA Enterprises, Inc.

New Bally Distrib Told

CHICAGO — Charles Farmer, president of Bally Pinball Division and Bally's Domestic Distributing Division, announced the appointment of Coin Machine Distributors South, Inc., as a distributor for the Bally Pinball Division.

The distributorship is located at 7823 B Industrialplex Blvd. in Baton Rouge, La. Harry L. Williamson is manager.

With the new appointment, Coin Machine Distributors South will carry the Bally Pinball line for Louisiana.

Atari Concludes First Decade Of Record-Breaking Growth

(continued from page 62)

"Missile Command" gave players control of ICBMs to defend cities against oncoming nuclear attack and built up a loyal following. But aggressive, shoot-em-up games started to take a back seat to cute, cartoon games such as Bally Midway's Pac-Man.

Lady Programmer

The electronics giant moved into the cartoon-type game arena during 1981 with "Centipede," one of the few arcade games programmed by a woman engineer, Donna Bailey. Using vivid pastel shades and a pastoral theme of insects and mushrooms, Centipede attracted female players as well as men, and became the firm's second best-selling coin-op, clearing 50,000 units. Later that year, "Tempest" was introduced and wowed the game-playing public with a new color QuadraScan system and a "skill-step" factor that let consumers choose their own level of challenge. Truly one of the most intriguing space games ever manufactured, it gained a strong rep with serious arcaders who enjoy a high-energy, visually dynamic confrontation with intergalactic forces.

Besides the revolutionary nature of the video games themselves, Atari has brought a state-of-the-art manufacturing methodology and philosophy to the coin-op field. "Over the past few years we've expended large sums of money toward automation," says Dick Maslana, vice president, manufacturing. "In our printed circuit board operation we've gone to automated insertion equipment and automated tests which give us the ability to respond very quickly to the marketplace. We've also gone to an automated conveyor system including overhead conveyors that bring materials down to the workplace and minimize the amount of material handling and congestion that usually goes on when you have carts going through a factory. We also started our own cabinet factory adjacent to our final assembly factory, and we have a robot-controlled trolley system that moves the cabinets to the final assembly stations."

According to Maslana, great advances have been made in the areas of cabinet and printed circuitry design. "We went to UV (ultraviolet) screen printing about two years ago for the cabinet panels and the benefits are: (1) the ink dries very quickly, in about three seconds, and (2) the inks adhere and don't get scratched or disfigured in any way . . . We're using a four and five-color silk-screening process and sometimes we end up with seven colors due to the fact that when you put one color down on another you often get a third color. We've also got two digital computers that do a lot of the printed circuit board layouts; in the computer industry this is called CAD: computer-aided design. Computers here are doing more of what used to be done by either design engineers or draftsmen."

"Besides the revolutionary design of the video games, Atari has brought state-of-the-art manufacturing to the coin-op amusement games field."

Streamliline Marketing

Besides manufacturing, the marketing approach has also become more streamlined at the Sunnyvale-based complex. When a game is 80% or so completed, an outside agency is hired to form "focus groups" of players hired out of the arcades and/or street locations. Their demographics are determined through various tests and then they are given the product to sample. After play, they are queried by the marketing team, and many of their suggestions are incorporated into the final product. The focus groups are often videotaped while they play to capture comments and for studying body language. A game usually goes through two groups, then back to engineering for refinements. Sales and marketing vice president Don Osborne explains the marketing philosophy very simply: "We spend a lot of money up front to make sure we have a quality product and then not fool around with a very limited run. We hope the testing will identify the level of longevity we believe is there . . . the quality of the depth of the play of the game."

And that's not all that's different at Atari, Inc. these days. "We wear ties now," says Osborne, who came to the company's sales division in late 1976. Osborne is looking forward to the future, and sees a lot of importance in the firm's theme for AMOA this year, "The Next Decade," stressing some "very definite, dramatic technological changes" are imminent for the industry, among other things.

"I think you'll see a combination of things that will make pictures much better on the screen," he remarks. "A number of areas have to be overcome, but I think laserdisc is certainly something we'll see developed. High resolution monitors is another. But coupled with what the technology will allow us to do will be a more important thing — the emergence of the real game designers and storytellers. I don't think that we'll necessarily be in an industry driven solely by technologists."

The Lucas-Spielberg Connection

Undoubtedly one of the most renowned storytellers to appear over the last decade is George Lucas, who conceived and developed the *Star Wars* films and *Raiders of the Lost Ark*. Earlier this year Atari and Lucas's companies Lucasfilm and the special-effects concern Industrial Light and Magic, entered into an agreement where Lucas will help the video game corporation design arcade machines. The coin-op division has exclusive rights to all *Star Wars* films, including *The Empire Strikes Back* and the forthcoming *Revenge of the Jedi*, which is slated for theatrical release on May 25, 1983. No one's saying just yet what the first upright model to come out of the Atari-Lucas alliance will be, but Osborne says, "Obviously, it would be to everyone's advantage if we were able to coincide our development program with the release of that movie." In addition to the collaboration between Lucas and Atari, moviemaker Steven Spielberg (*Jaws, Close Encounters of the Third Kind, Poltergeist, E.T.*) is also assisting the games company in adapting his films to the video amusement medium. An E.T. coin-op is reported to be out in early '83. As Osborne pointed out, the storytellers are indeed entering the world of electronic gamesmanship.

"If you parallel the video game industry to the movie industry, a similar kind of thing occured there," says the Atari executive. "Edison and other people pioneered the whole idea of motion pictures, but they were technologists. It wasn't until you got to D.W. Griffith that people started putting stories, content and really putting life into movies. The most exceptional thing about video games, as far as the entertainment field is concerned, is the interactive quality, and we'll see this quality express itself in many, many other ways. The player will find himself more involved. The ability to take the player and put him in a more intimate relationship with the fantasy created in the video game will emerge very strongly in the next decade."

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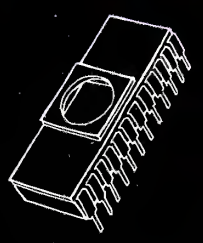

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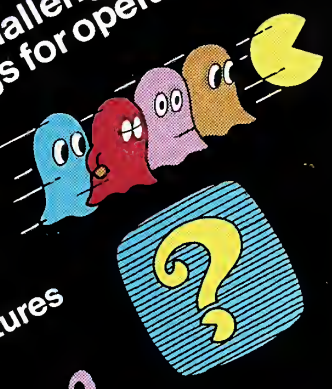

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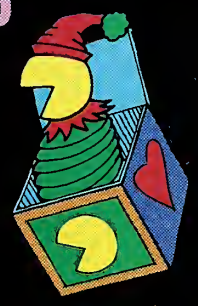

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